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ALTERNATIVE WEEKLY NETWORK AWN
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the naked city



EVAN M. LOPEZ

A MILLION STORIES

Tearing holes in the fabric of space-time

On Sunday, CBS' *60 Minutes* aired a 13-minute news segment titled **"The Big Gamble,"** which posed a rather timely question: Is the proliferation of local slots casinos across America merely diverting people who'd be gambling anyway, or are the machines themselves **creating (or, as *60 Minutes* put it, addicting) new gamblers**?

Outgoing Gov. Ed Rendell, who presided over the legalization and establishment of legalized slots in Pennsylvania, has **made his opinion on the matter abundantly clear**.

"Some people lose their paychecks," Rendell conceded to *60 Minutes* correspondent Lesley Stahl, but "these people were losing their paychecks in Atlantic City, in Delaware at the racetracks, or in West Virginia." When pressed by Stahl, Rendell blew his top: "Those people would lose that money anyway. ... **You're simpletons! You're idiots** if you don't get that!"

But who's the simpleton? Had Stahl been able to **tear a little hole in the fabric of space-time** and pull out this week's *City Paper*, she might have pointed out to Rendell that a mounting body of evidence — **and a healthy dose of, like, looking around** — suggests the opposite. The sudden proximity of slot machines to communities is, in fact, breeding new gamblers.

As far back as 1999, the federally mandated National Gambling Impact Study Commission found that "the presence of a gambling facility within 50 miles **roughly doubles the prevalence of problem and pathological gamblers**." A 2005 study by the University at Buffalo's Research Institute on Addictions found that a casino within 10 miles of home was associated with a **90 percent increased risk** of someone being a pathological or problem gambler. And a chart of slot revenue published in the *Gaming Industry Observer*, a trade publication, last year shows that while Atlantic City revenue did drop as Pennsylvania's casinos opened up, **Pennsylvania's revenues rose far above Atlantic City's losses**, and continued to rise as the latter's revenue stabilized.

But who needs numbers when the best evidence is just blocks away? During CP's 24-hour visit to SugarHouse Casino, we found many patrons who lived nearby, one cab driver telling us, "I would say 90 percent of the people I take live **less than eight blocks away**."

> Rendell has made his opinion abundantly clear

Would all of those people — on a Wednesday night, no less — have gone to Atlantic City, that night, instead? **We'll bet not.**

And speaking of SugarHouse ...

—**Isaiah Thompson**

+ WING-A-DING-DING

History was made this week when SugarHouse Casino hosted the first ever **"SugarHouse Wing-Off,"** in which more than 70 contestants willingly competed to eat the most Buffalo wings and thus gain a spot at the **hottest of Philadelphia ceremonies: The Wing Bowl**. *City Paper* thought the occasion called for a follow up to last year's cover story ("24-Hour Party People," Nov. 18, 2010), in which three reporters spent 24 hours in the casino.

6:30 p.m.: A few recent changes at SugarHouse: There are two new **Sugar Express** routes (for South Philly and the Northeast) and something called **"SugarHouse Ale,"** which is brewed by Yards. It tastes **suspiciously like Philadelphia Pale Ale**.

8:50 p.m.: CP can't find one gambler who's competing in or watching the contest. Instead, the crowd is **composed largely of SugarHouse employees**, pro competitive eaters and friends. Randi Beck, VP of operations, confirms that at least 14 of the Wing Off contestants are employees.

8:55 p.m.: A gray-haired dealer yells to one of his friends in the race: "I've got $100 on you!" Later, he explains **he was kidding**. "I couldn't place a bet if I wanted to."

10:13 p.m.: Hosts **Marc Farzetta** of WIP and former Philadelphia Eagle **Hugh Douglas**, tease all contestants, but especially the (few) lady participants **"Put the meat in your mouth!" says Douglas to "Ghetto Farm Girl"** and then, "Suck the meat off the bone!"

>>> continued on adjacent page

[would lose that money anyway]

+ A Million Stories

<<< continued from previous page

10:45 p.m.: Farzetta asks "Beast from the East," a young Asian woman, if her stage name is a reference to the Great Northeast. She explains that **it's a nod to China**. Farzetta pauses and asks her, **"You like calculus?"** Then, cheering for another female contestant: "Let's hear it for her plunging neckline!"

11.30 p.m.: "Christina Kick-Ass" and "Tsunami" are in the final round. "She's got a little onion on her," says Douglas of the former's butt. Then, to "Tsunami": **"Keep that meat in your mouth!"**

11:45 p.m.: Though the crowd was pulling for "Tsunami," she won't be heading to the 19th annual Wing Bowl. The hosts announce that **"Gentleman Joe"** won. He ate **35 wings in 10 minutes.**

11.46 p.m.: The crowd thins. A young blond man remarks, "After you've seen it twice, you're pretty much done." —**Holly Otterbein**

+ HOCUS POCUS

There's public relations, and then there's **magic**. And the **Marcellus Shale Coalition**, the industry trade group that constitutes the public face of Pennsylvania's **exploding — we mean burgeoning, of course — gas industry**, practices the latter.

This week, the industry magically defended itself against a potentially damaging news story by the Associated Press about the interesting fact that Pennsylvania is one of very few places in America that allows toxic drilling wastewater to be **put back into waterways** — you know, **those things we get drinking water from.** It further asserted that despite new regulations, about one-fifth of the wastewater generated in Pennsylvania **couldn't be accounted for** and that Cabot Oil & Gas — the company state officials say contaminated the drinking water of Dimock, Pa. — **improperly disposed of 44,000 gallons of waste**. Oh, and that towns downstream of gas wastewater facilities are **struggling to stay below federal limits** for certain carcinogens.

The Marcellus Shale Coalition called the article a "hit piece" and said that wastewater must be treated according to tight regulations — a point echoed by **Department of Environmental Protection Secretary John Hanger**, who accused the piece of downplaying new, much stricter regulations he rammed through Harrisburg. What the MSCoalition *didn't* mention was that it had **fought those very regulations tooth and nail** — or, as Hanger told the *Central Pennsylvania Business Journal*, **"The industry opposed us at every step of the way."**

—**Isaiah Thompson**

+ HELP

On Monday afternoon, a **five-alarm** fire broke out at a large apartment building at 48th and Walnut streets in West Philadelphia. **The blaze drew 160 firefighters and took five hours to bring under control.** By Monday night, nearly 100 residents, including children and seniors, had lost their homes. The **Salvation Army** is accepting non-furniture donations for the residents (**5501 Market St., Mon.-Fri., 9 a.m.-4 p.m., 215-474-1010**; employees recommend taking donations to the building's Arch Street entrance).

photostream ➤ submit at citypaper.net/photostream



See more photos by Ryan Collerd of Monday's blaze at citypaper.net

RYAN COLLERD

thebellcurve

CP's Quality-o-Life-o-Meter

[3] On *60 Minutes*, Gov. Ed Rendell says to a reporter that gamblers "would lose that money anyway. Don't you understand? You guys don't get that. You're simpletons. You're idiots if you don't get that." If we're so dumb then how come we figured out a system for roulette that has a 45 percent success rate!?!

[-4] A white ex-Fox29 anchor argues in a lawsuit that he was wrongfully terminated for using the word "nigger" because two black employees also said it and were not fired. Besides that, he likes Earth very much and is glad he crash-landed here last week.

[+5] The William Penn Foundation gives a $5 million grant to the city to build parks along the Delaware River. "Sorry. Typo. That should say 'Parx.'"

[-1] Foxwoods Casino investors ask for their license back, arguing that they now have money and could start construction right away. "Sounds good to us," say simpletons. "Would you like a complimentary cocktail?"

[-1] A School District memo obtained by the *Inquirer* says that staff members who leak information could be dismissed, suspended or referred to authorities. "I will appoint a gold-ascot squad to get to the bottom this!" says Arlene Ackerman. "To get to the bottom of what?" ask those nearby. "The bottom of who leaked it," says Ackerman. And everybody laughs.

[+1] Bimbo bakery signs a $12 million sponsorship deal with the Philadelphia Union soccer team. Expect to see 40 to 50 beardos wearing one of the new jerseys at the next Making Time.

[+2] The Philadelphia Police Department will soon get four horses for its mounted police unit, which was cut completely in 2004. "And thanks to the DROP program, I'm getting reinstated at full salary," says one horse. "I get paid in oats, toil and indignity."

[-3] Despite high expectations, the Eagles lose in the first round of the playoffs. Man, why are all these birds dying all of a sudden?

This week's total: -4 | Last week's total: 3

manoverboard!
By Isaiah Thompson

BLAME GAMES

➤ **GUNS DON'T KILL PEOPLE** — people kill people! Am I right? Can I get a hallelujah here?

No? Nothing? Maybe it was my timing — a little too soon after this weekend's horrific massacre in Tucson, in which alleged gun man Jared Loughner opened fire on a crowd of helpless civilians with a semiautomatic pistol, which he had purchased legally.

Or perhaps I touched a sore spot, what with the recent gunfire attack on two Philly police officers who survived thanks only to their bulletproof vests.

Anyway, *it isn't my line*. I'm just passing on the word from the gun industry, which wants you to know — when you're ready, of course — that guns don't kill people, people do. And though there might *seem* to be some relationship between the ease of obtaining semiautomatic assault weapons and our high levels of gun violence in America, well ... people kill people. So don't blame the guns.

It's brilliant logic, and where would the titans of American industry be without it? Take, for example, the cell phone industry, which has fought off attempts in Philly and elsewhere to ban cell phone use in cars, lobbying instead for mandatory handset rules — even though plenty of evidence suggests it's the mental distraction, and not the physical act of holding a phone, that's dangerous. But cell phones don't kill people — people kill people! It's like a magic key that frees the great from the shackles of responsibility. Its powers are limitless! Cigarettes can't smoke themselves! Got diabetes? Don't blame sugar! Slot machines emptying out a few old ladies? *Well shame on the old ladies* for playing them!

This week, we've seen the formula rear its head once again, as Americans began to question whether the incendiary politics of the right might have contributed to the apparent anger that drove Loughner to shoot at Congresswoman Gabrielle Giffords. The right has responded predictably. Right-wing politics doesn't kill anyone, they say defiantly — people kill people!

To be fair, Loughner appears so far to be thoroughly mentally ill, and what details the press and authorities have gleaned about his own ideas are confusing and contradictory — the ideas of a madman, not an ideologue.

> It's a magic key that frees the great from the shackles of responsibility!

Still, where there's smoke, there's often fire. Shortly after the shooting, Pima County Sheriff Clarence Dupnik told CNN, straightforwardly and without apparent political motive, that he thought "Tucson and Arizona and the rest of the country have become very divided by a lot of the rhetoric ... which is designed, in my opinion, to inflame the public against public officials," and that "that kind of atmosphere, in my opinion, influences people who are not stable."

Go ahead and disagree, but I think a lot of us feel a gut instinct that he's on to something, that a dangerous undercurrent runs beneath the rancorous, hateful brand of politics that's been emerging over the past few years, in various manifestations: the crosshairs Sarah Palin put on a map of political enemies, the bizarre, neo-nativist "Birthers" who challenge President Barack Obama's citizenship, the rise of anti-immigrant hysteria even as illegal immigration goes down. These are different (though often related) currents, but put together they become a big, flowing river of gravy for another industry, less tangible than guns but lucrative nonetheless: the hate industry.

Those whose politics are hateful benefit from perpetuating hate. And when hate goes too far — when it takes the shape of a racist depiction of Obama, or death threats against politicians, or the murder of immigrants, or, if it is indeed the case this time, a murderous rampage? The hate jockies, like other smart industrialists, blame the very customers they feed on.

Is there a fine line between espousing hate and the exercise of our precious free speech? You betcha — but there's still a line. And it sure feels right now like too many people with authority are crossing it. At some point, hate — like sugar, fat, smoking and, yes, guns — does kill.

♦ Isaiah Thompson should be taken in extremely low doses. E-mail him at isaiah.thompson@citypaper.net.



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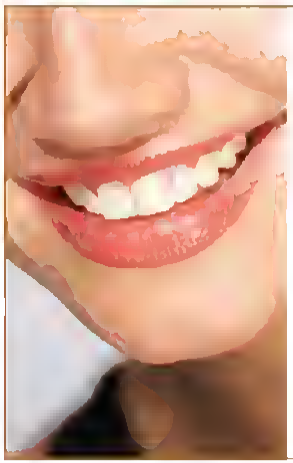


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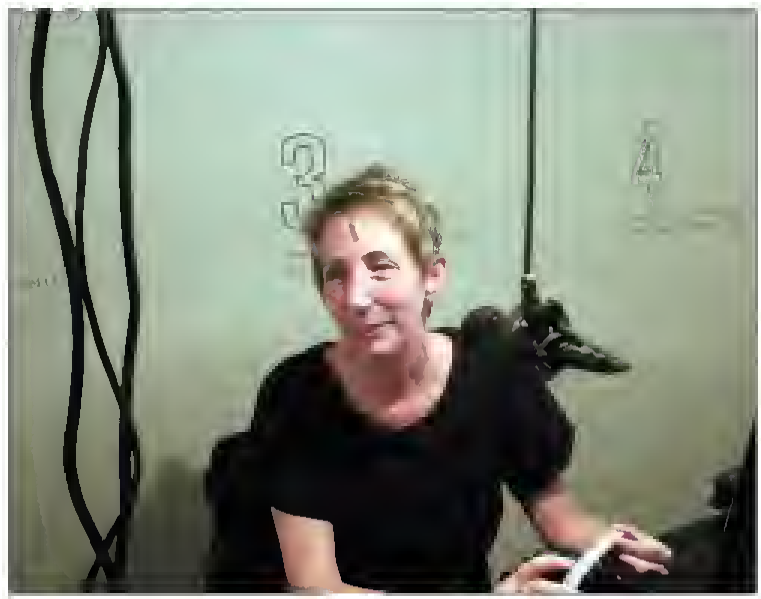
a&e and music movies mayhem

icepack

By A.D. Amorosi

➢ **I NORMALLY DON'T** go for ranging political endorsements, but let's give a shout to Philly's U.S. Rep. **Bob Brady**. After the horrors of last weekend's shooting in Arizona — six killed, 14 wounded, including U.S. Rep. **Gabrielle Giffords** who was made a target not only by her assailant but by **Sarah Palin**'s wretched "crosshairs" ad endorsing violent rhetoric against those who disagree with her — Brady stepped in. He told **CNN** on Sunday that he'll introduce legislation making it a federal crime to use language or symbols that could be perceived as inciting violence or threatening members of Congress or any federal official. Thanks, Bob. ➢ "If **GERM** had died with our beloved founder **Jennifer Bates** in that dark spring of 2007, our story would be sad and little more," says **David E. Williams**. Bates' partner in life and in GERM, Williams moved the gallery/bookstore from Girard Avenue to Fishtown's burgeoning Frankford Avenue row soon after her passing. GERM flourished with UFO group meetings and avant-garde concerts, to say nothing of its well-stocked bookshelves. Until now. Effective Jan. 30, the mission is terminated, says Williams. What will D.E.W., the noted Goth-a-bician, do without GERM? "What else? Write more songs about Laundromat love." I know a lot of you (OK, some of you) are distressed about **Robbins** at Eighth and Walnut closing, but GERM's shuttering hurts more. Besides, Williams' wild hair is at least as famous as that jeweler's ridiculous beard diamond. ➢ One of my favorite local Victorian mansions, the old **Running Press** location on South 22nd, has got a foodie tenant. But not just another restaurant, thank God. **Keith Wallace**'s **Wine School of Philadelphia** will move from the Fairmount area to ye old mansion before spring. They'll hold events in the English garden. I suppose, which means I'm breaking out my Pimm's Cup cup. Running Press, P.S., is publishing Wallace's due-soon book ***Corked & Forked***. ➢ One-time CP music feature subject, international traveling guitarist **Eric Carbonara** is doing a return-home gig with the **Revolving Ocelot Orchestra** (members of **Armchairs**, etc.) Jan. 19 at the Troc's Balcony Ward has it that Carbonara, though he got tres sick while in India, is gearing up for another tour night after this show, so catch him quick. ➢ I misspoke when I wrote that **Dead Milkmen** had recorded their new CD — with mixologist **Jeff W** and a barely known bassist named **Dendrew** — at South Street Sounds. The 15th-and-South shop is named **Buddha Zen Recording Studios** and **Rodney Anonymous** and co.'s self-released spring-due joint is named ***The King In Yellow***. Shame on me. ➢ Icepack gets illustrated at citypaper.net/criticalmass.

(a_amorosi@citypaper.net)



THOUGHT EXPERIMENT: John Cage Trust director Laura Kuhn records her own ideas as part of the Slought Foundation's ongoing *How To Get Started*.

TASHA DOREMUS

[**exhibition/performance**]

CAGE MATCH

A rediscovered John Cage experiment pits your ideas against each other in West Philly

By Shaun Brady

Where to begin? There's the talk that John Cage gave in 1989 in Nicasio, Calif., in which he conceived the idea of speaking extemporaneously on 10 preconceived ideas, in random order, playing each back underneath its succeeding commentaries.

Or you could start a few weeks earlier in Telluride, Colo., where Cage offhandedly dismissed fellow composer Anthony Davis' incorporation of improvisation into his work. Cage was simultaneously disinterested in improvisation and disturbed by this contradiction to his all-embracing Zen philosophy, and the confrontation lingered in his mind until he decided at the last minute to forgo his scheduled talk in Nicasio for a spontaneous new idea.

But that's prologue. Cage never performed the piece again, never even thought much of it over the following three years before his death. So maybe you want to start about a year ago, when the John Cage Trust's Laura Kuhn approached the Slought Foundation about reviving the piece, leading to a reinterpretation of a last-minute, off-the-cuff experiment as a permanent installation, one that is at once an artwork, a performance, an engagement and an archive, all in perpetuity, constantly reinventing itself with each new interaction.

Could be that none of that matters except as background. Perhaps you just fast-forward to the point when you walk into Slought, sit down in front of the computer screen and microphone in the dimly lit back room with a handful of index cards and 10 roughly sketched ideas in mind, and create your own interpretation.

Probably best to hold all of those leaping-off points in the mind at once, layered like the 10 concepts suggested by Cage's *How To Get Started*. "Everybody has 10 thoughts to share," says Slought executive director Aaron Levy. "We hope this project makes possible a redefintion of who gets to perform — that schoolkids pass through the space, politicians pass through, not just a cross-section of the cultural community but a really fascinating, diverse constituency that would reflect the myriad voices that make our society what it is."

"Everybody has thoughts to share."

In that sense, while the instructions for *How To Get Started* are Cage's, the use of them as a performance score for an evolving archive is representative of Slought's increasingly inclusive approach to arts presentation, which not only blurs the lines between exhibition and performance but between audience and artist or, often, curator. Whether relaxing control of the curatorial process to an almost random degree or promoting the concept of archives from behind-the-scenes storage to presentational model, Slought is engaged in a reshaping of the role of an arts organization that is as fascinating to watch as the work on its walls.

How To Get Started is only the latest and perhaps most intriguing manifestation of this, one which will continue to transform over time. "*How To Get Started* is, on one hand, an otherwise-forgotten piece," Levy admits. "At the same time it has within it so many

>>> continued on page 12

this is the missing link moment

kaleidojokes

➤ [illegible]podcast



Almost 20 years into his comedy career, yes, **Marc Maron**'s a funny guy. But there's something a little edgier (in both senses of the word) about him these days. His **WTF** podcast has him picking the brains of his fellow comics, and there's always room for a few neurotic monologues that drift dangerously into Art Bell/Howard Beale territory. Maron plays Helium through Saturday (heliumcomedy.com), go to citypaper.net/criticalmass for my interview with the man. —**Patrick Rapa**

➤ channel nostalgia

Yeah, it's weird that **IFC**'s not really into independent films anymore, and that they're wedging commercial breaks into everything, but the channel is doing one thing really right: comedy series. It's not just *Arrested Development*, it's other recent cult classics like *Mr. Show*, *The Ben Stiller Show*, *The Larry Sanders Show*. And then there's the original stuff: *Onion News Network*, *The Increasingly Poor Decisions of Todd Margaret* (which has to grow on you) and *Portlandia* (starring Fred Armisen and Carrie Brownstein). —**Patrick Rapa**

➤ [illegible]cartoon



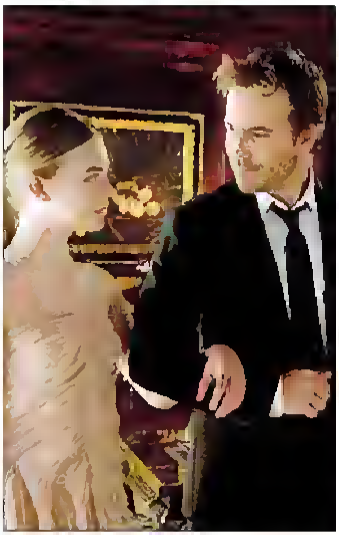
The newest addition to Fox's Sunday night lineup, ***Bob's Burgers***, is a change-up to Seth MacFarlane's fastballs. The deadpan delivery and minimalist animation of creator Loren Bouchard's first crack at prime time recall his earlier cable cult favorites, *Dr. Katz* and *Home Movies*. The comic and voice talents (Kristen Schaal, Eugene Mirman) are impressive, given enough time to develop characters and establish some running gags, this could be a great show. —**Matt Hotz**

➤ web tv



Though Funny or Die co-founder Will Ferrell's claim — "this is the missing-link moment where TV and Internet finally merge" — upon his website's partnership with HBO in 2008 was intentionally overstated, ***Funny or Die Presents***' second season, premiering tomorrow (Jan. 14, midnight), rides something like the bleeding edge between LOL viral humor (see "Reenactments of Actual Conversations from the Ladies Rooms of Hollywood") and kick-it-up-a-notch-cuz-it's-on-pay-TV sketch comedy (Deepak Chopra in "Do You Want to See a Dead Body?"). —**Brian Howard**

flickpick | movie review



AT ARM'S LENGTH: Sofia Coppola's *Somewhere*, starring Elle Fanning and Stephen Corff, is lovely even though its plot doesn't make a connection.

SOMEWHERE

B+ | **THE ATMOSPHERE** Sofia Coppola creates in her fourth feature is so lovely, it's a shame when it's roiled by the encroachment of plot. As the opening shot, a static long take in which his sports car drives in circles on the salt flats, makes perhaps slightly too clear, action star Johnny Marco (Stephen Dorff) is going nowhere fast, marinating in creature comforts as the life slowly seeps out of him. He's briefly engaged in his fleeting moments with his daughter (Elle Fanning), whom he brings along on a trip to a baffling Italian awards ceremony, but mostly he just lets time pass. To prep for an upcoming role, he's fitted for a latex face mask, immobilized and covered in goop, finally emerging as a wizened old man. Coppola, who for a modestly ambitious director provokes a startling level of hostility from her detractors, has often been accused of wallowing in her own, and her characters', privilege, but only those blinded by resentment could overlook the rot creeping into the edges of the frame. Coppola describes *Somewhere* as something of a love letter to Los Angeles' storied Chateau Marmont, where Johnny makes his rootless home, but in truth the place looks like a dump, an underlit warren of mismatched furniture. She treats Dorff's character as a parent might a wayward teen, overseeing his excesses with wry bemusement. When he calls for twin strippers to perform in his room, Coppola amplifies their awkward choreography and the squeak of their hands as they twirl down their poles. Even he can't succumb to his own fantasy, watching them with a woozy smile. Coppola breaks *Somewhere*'s spell in its final reel, grafting on a heavy-handed ending overburdened with sophomore symbolism. Like her protagonist, she knows the best places to hang out, but not where to go from there. —*Sam Adams*

> Coppola's accused of wallowing in her own privilege.

aidorinvade
Rodney Anonymous vs. the world

IRELAND!

Either deliver Woody Allen's wake-up calls or move to Dublin.

➤ **BEFORE THE ELEGANT** Gothic Lolita movement conquered the world, women with the voices of little girls had only two career options: Either deliver Woody Allen's wake-up calls or move to Dublin and sing woeful ballads about murder, highwaymen, murderous highwaymen, famine, and famine that results in a murder, often within walking distance of a highway. Face it: Nobody — with the exception of the Jews — has suffered like the Irish. If you're an Irish Jew, you have plenty of reason to chug that bottle of Manischewitz; don't let anyone make you feel guilty about it.

Somehow this brings us to Heidi Talbot, whose new CD *The Last Star* serves as a nice antidote to the sort of cookie-cutter Irish balladeers who haunt your local PBS station at pledge drive time. Sure, all the elements of a bona fide schmaltzfest are present (the murder ballads, the drinking songs, the pitiful laments), but Heidi, who was actually born in the small Irish village called — I shit thee not — Kill, never strays into that hackneyed "Lord of the Dance" territory into which many an Irish singer has disappeared only to be seen again offering tote bags and umbrellas for a small pledge of $200. This is a nice, subtle and authentically traditional (in feel, if not in actual material) work.

Verdict



While *The Last Star* probably won't make it onto your list of favorite CDs, the song "The Last Star," with its haunting melody and sadder-than-the-saddest thing-ever lyrics, is guaranteed to stick in your brain for quite some time to come.

(r_anonymous@citypaper.net)



Heidi Talbot
The Last Star
(COMPASS)

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Penn Medicine

+ Cage Match
<<< continued from page 10

"If you participate in it, you redefine it with your thoughts."

ingredients that are emblematic of what we're fundamentally interested in. One crucial aspect is the idea that it's in perpetuity. It doesn't have a static definition, it's not something that already happened, it's something that happens with everybody who walks into this room. So if you participate in it, you redefine it with your 10 thoughts."

The score is simple, though potentially daunting: Study Cage's original iteration, available on the project's website; note 10 topics of interest on index cards, schedule a session at Slought in which to extemporize on those topics, each successive monologue layered on top of the others.

"There's an intimidating aspect," admits Levy, who has recorded his own rendition. "You want to make sure your thoughts are substantial enough. The most interesting aspect is the process of hearing yourself expressing yourself while you're expressing something else. That's a very peculiar, disorienting experience that is hard to describe, something you have to experience yourself. It's not like 10 independent thoughts, but a conversation that you're having with yourself sometimes unbeknownst to yourself."

The piece, however it is realized, is thus emblematic of Cage's ambiguity toward improvisation: devised spontaneously, albeit with deep implications, performed in the moment, but with forethought, preparation and a certain amount of discipline.

In her notes for Slought's publication regarding the installation, Kuhn, director of the Cage Trust, writes, "Cage's presentation was fully expressive of an adage by which he lived. If you find yourself in a situation in which you feel dissatisfied, the appropriate thing to do is not to criticize, which is the purview of the critic, but to identify what it is you think you don't like, and then make something new in 'constructive response.' Which is, of course, the purview of the artist. But it was also emblematic of Cage's lifelong devotion to that which is truly experimental."

(s_brady@citypaper.net)

+ How to Get Started, *ongoing, free, Slought Foundation, 4017 Walnut St., 215-701-4627, slought.org, howtogetstarted.org*

2010/11 SEASON

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movie shorts

FILMS ARE GRADED BY *CITY PAPER* CRITICS A–F



+ NEW

BLUE VALENTINE | B+
Michelle Williams and Ryan Gosling play an unhappily married couple attempting to reignite the flame in Derek Cianfrance's bombshell feature. Notwithstanding the scattered flashbacks to happier days, the movie's approach is uniformly glum, but the actors' bloodied performances find tragedy in the mundane process of falling out of love. The performances are literally lived-in — Williams and Gosling spent a month in their characters' house charting their relationship's dissolution — although Gosling, as he invariably does in blue-collar roles, seems like he's too hard. Cianfrance prizes verisimilitude over insight, which means the movie gives you a lot to feel but not much to think about, but it's still quietly devastating. See it with someone you love, but only if you're prepared for an uncomfortable discussion afterward. —*Sam Adams (Ritz Five)*

THE DILEMMA
Read Carolyn Huckabay's review at citypaper.net/movies. (UA 69th St., UA Grant, UA Riverview)

THE GREEN HORNET
Read Drew Lazar's review at citypaper.net/movies (AMC Cherry Hill, UA 69th St., UA Grant, UA Main St., UA Riverview)

THE HEART SPECIALIST
A haiku. The IMDB
says this movie's five years old.
Must be a winner. (Not reviewed)
(UA Riverview)

SOMEWHERE | B+
Read Sam Adams' review on p. 11. (Ritz Five)

+ CONTINUING

127 HOURS | B+
Devout outdoorsman/loner Aron Ralston (James Franco) finds the sticky end of solitude when he's trapped at the bottom of a ravine, his right arm pinned by a boulder. Like a steroidal *Into the Wild*, the movie follows Aron to the logical end of his lone-wolf lifestyle, leaving him with nothing but his wits and the contents of his backpack. It may take a while to recover from the movie's stomach-turning climax, but that's only because Danny Boyle succeeds so thoroughly in getting under your skin. —*S.A. (Ritz Five)*

BLACK SWAN | A-
Although it's set in the world of ballet, Darren Aronofsky's movie has a patch that would normally be called operatic. Natalie Portman is provisionally cast in her first lead, but she needs to prove she can dance both white and black swan in *Swan Lake*. Portman nails the glacial perfection of the first, but it takes bad girl Mila Kunis to get her in touch with her dark side. As Portman's transformation progresses, Aronofsky makes over her body as well, as she decomposes and renews in a manner worthy of a Cronenberg heroine. The trouble is, Portman's role too closely matches her own limitations as an actor. —*S.A. (Ritz East, UA 69th St.)*

CASINO JACK | C+
Jack Abramoff was notorious for the lies and thievery that sent him to prison in 2005. But in George Hickenlooper's movie, Abramoff gets another chance. He appears before



the Senate, questioned by the very men who benefited from his crimes. This Abramoff strides across the hearing room to point fingers at his fellow guilty parties. It's a briefly thrilling moment, from which the film must duly retreat to narrate what actually happened. Abramoff took the Fifth, the scandal sold newspapers, and the pols became what they've become, as usual. —*Cindy Fuchs (Ritz at the Bourse)*

THE CHRONICLES OF NARNIA: VOYAGE OF THE DAWN TREADER | B

The Voyage of the Dawn Treader sets our puberty-stricken heroes out on the water, and a specious setting that ensures any dull moment can be broken up by fanciful distraction. Back in Narnia, they're picked up by the suddenly bearded Prince Caspian (Ben Barnes), on a marine mission to see some lords about some magical swords and so forth. Family-friendly action sequences mostly make up for the movie's short-comings, which include ham-handed life lessons and a few forehead-slapping "Remember: The lion is actually Jesus!" moments. —*Drew Lanier (UA Riverview)*

COUNTRY STRONG | D

Tim McGraw doesn't sing in this movie. Instead, as country music industry mentor-manager James, he looks on mournfully as others do. He's sad because his superstar wife, Kelly Canter (Gwyneth Paltrow), is an addict who's been sleeping with Beau (Garrett Hedlund), an aide at her rehab center and also a singer himself. She's sad because her drinking led to the loss of her unborn child and because James can't forgive her. And you're sad because the movie is inept. —*C.F. (UA Riverview)*

GULLIVER'S TRAVELS | D-

This is yet another adaptation that takes only the idea of a man amongst tiny people from its source, here employed for another spin on Jack Black's obnoxious slacker makes-good persona. This Gulliver is a magazine mail room drone whose crush on travel editor Amanda Peet leads to an assignment in the Bermuda Triangle — best not to worry too much about the plot mannies. All loose ends are sewn up via a performance of Edwin Starr's "War" that suggests that the script's final page read simply, "Fuck it — insert Tenacious D shtick here." —*Shaun Brady (UA 69th St., UA Grant, UA Riverview)*

HARRY POTTER AND THE DEATHLY HALLOWS: PART 1 | B

This is less a battle of sparkly wands and wits and more an effete college road-trip movie. A fuming Harry (Daniel Radcliffe), enraged by the death of Dumbledore, sets off on a search for the Horcruxes, soul fragments Lord Voldemort (Ralph Fiennes) has hidden to ensure he never really dies. Harry and his besties traverse landscapes magical and muggle alike, wearing oversize sweaters, sulking and bickering about which direction they're going. Luckily, David Yates orchestrates a slew of exhilarating sequences that remind us why J.K. Rowling's universe is so compelling. —*D.L. (Roxy)*

I LOVE YOU PHILLIP MORRIS | C+

This story of a Texas con artist whose schemes were fueled by his love for his cellmate, has roots in fact, but coasts glibly on shiny visuals and movie-star charm. Jim Carrey plays Steven Russell, and Ewan McGregor is his prison romance. Once the two meet, the film finds its footing as a lovesick farce. McGregor is released; Carrey breaks out and tracks him down, gets caught, in between passing himself off as anything likely to generate fast income and few questions. Carrey's low-key performance is commendably camp-free, but without shtick to fall back on, he can't get his hooks in. —*S.A. (Ritz at the Bourse)*

INSIDE JOB | A

Charles Ferguson's new doc provides a remorselessly coherent, galling analysis of the recent financial crisis, focusing on the lack of consequences for those who caused it. As interviewees respond to off-screen queries, the drama comes in watching them think through their answers, using their expertise to explain or obfuscate. The film insists on the culpability of individuals, that they are not suffering consequences is a problem Ferguson refuses to let alone. —*C.F. (Ritz at the Bourse)*

THE KING'S SPEECH | B+

As the soon-to-be George VI, Colin Firth is a reluctant royal with a stutter that acts up around his domineering father. It grows bad enough for him to seek help from an offbeat Australian, Lionel Logue (Geoffrey Rush). *Speech* boils down to a series of confrontations between patient and therapist. Rush's flamboyance is tempered by Firth's muted sorrow, and his character's gradual opening gives Firth a chance to push past the boundaries of his own interiority. —*S.A. (Ritz Five)*

movie shorts

LITTLE FOCKERS | D+

There's not much to say about *Little Fockers* that you couldn't guess from the title. But if a Fockered-up *Home Alone* is what you're after this holiday season, thank again. The kids in this film series' third (and hopefully last) installment have no purpose except to recite hasped one-liners and projectile vomit on Ben Stiller. Most worrisome is that such an all-star cast would collectively, or individually, agree to participate in such nonsense. —*Carolyn Huckabay (UA 69th St., UA Riverview)*

RABBIT HOLE | B

By the time *Rabbit Hole* opens, Becca and Howie (Nicole Kidman and Aaron Eckhart) have already lost their son, a 4-year-old who dashed out in front of a car eight months earlier. John Cameron Mitchell's film examines their grief but avoids wallowing in it, keeping a cool but unflinching distance as the couple redefine their lives in the presence of an overwhelming absence. Nicole Kidman is perfectly cast as a woman defined by control; it's easy to overlook Aaron Eckhart as the husband more comfortable displaying his pain, but his is perhaps the more complex character — trying to hold on to every trace of his son's memory while pushing forward into a redefined life. —*S.B. (Ritz at the Bourse)*

SEASON OF THE WITCH

A haiku. "I'm Nicolas Cage.
You're reading this in my voice
You cannot help it." *(Not reviewed) (UA 69th St., UA Riverview)*

TANGLED

A haiku. The timeless classic
Rapunzel — now rendered in
dead-eyed CGI! *(Not reviewed) (UA Riverview)*

TRON: LEGACY | B-

There are few things more dated than 1982's *Tron*, the blockbuster that threw wisecracking hacker Kevin Flynn (Jeff Bridges) into a digital world ruled by polygonal airships with dueling Day-Glo jumpsuit warriors. Picking up years after Flynn's disappearance, *Tron: Legacy* focuses on his son Sam (Garrett Hedlund) who gets zapped by a teleportation laser and finds himself as "The Grid." Flynn, turns out, has been trapped inside the computer this entire time, betrayed by the CLU program he wrote to create a digital utopia. The visual power of *Tron: Legacy* is undeniable, but remember, this is a Disney flick, one with





muddled storytelling and puddle-deep character development. —*D.L. (UA 69th St., UA Riverview)*

TRUE GRIT | B+
The Coen brothers' *True Grit* is an characteristically restrained its images softened by the haze of frontier dust. Casting Jeff Bridges as Rooster Cogburn gives the character a elevenly air, when Mattie Ross (Hailee Steinfeld) first makes contact with him, it's through the wall of a privy. "The jakes is occupied" is his only response to her offer of cash for the corpse of her father's killer. Vengeance in *True Grit* is a dirty business — not an eye for an eye, but something more visceral, and inevitably less just. The Coens wrestle with moral issues, but they've rarely done so as nakedly as in *True Grit*, and it turns out that transparency doesn't suit them. There's beauty to *True Grit*, but not enough depth. —*S.A. (UA Riverview)*

YOGI BEAR | F
Yogi Bear has never really been anyone's favorite. The picnic basket thief is simply too shallow a creation to evoke more than a few chuckles. The problem for a filmmaker tasked with translating him into a feature film, then, is how to build an entire narrative around such a thin concept. The answer, in this case, is to make Yogi a supporting character in his own film and to focus instead on the human denizens of Jellystone Park. This isn't one of those modern-day self-aware takes on a cherished childhood memory. It's simply a careless elaboration on a carefree original. —*S.B. (UA 69th St., UA Riverview)*

+ REPERTORY FILM

ANDREW'S VIDEO VAULT
The Rotunda, 4014 Walnut St., 215-573-3234, therotunda.org. The Vault's first 2011 screening features ***Murders in the Zoo*** (1933, U.S., 62 min.) ***Follow Me Quietly*** (1949, U.S., 60 min.) and ***Corruption*** (1983, U.S., 75 min.). Thu., Jan. 13, 8 p.m., free.

B-MOVIE LOUNGE
L'Etage, 624 S. Sixth St., 215-592-0656, creperie-beaumonde.com. ***The Stabilizer*** (1986, Indonesia, 90 min.): "All we have to say is: Indonesian. Mr. T brought to you by The Punjabi Brothers." Wed., Jan. 16, 8 p.m., free.

DOCK STREET BREWERY
701 S. 50th St., 215-726-2337, dockstreetbeer.com. ***Chinatown*** (1974, U.S., 130 min.): When a detective investigates an adultery case, he finds himself tangled in a web of murder, deceit and probably a few wontons. Tue., Jan. 18, 8:30 p.m., free.

INTERNATIONAL HOUSE
3701 Chestnut St., 215-895-6543, thousephilly.org. ***Gorilla Cascino*** (1962, U.S., 46 min.): This revealing made-for-TV doc was never broadcast because of its controversial views on Sicily's mafia scene. Thu., Jan. 13, 7 p.m., $8. ***Black Moon*** (1975, France, 100 min.): A young girl escapes a war-ravaged city for a fantastical land full of unicorns, children and an old woman who never gets out of bed. Sat., Jan. 15, 7 p.m., $8. ***Citizen Kane*** (1941, U.S., 114 min.): Do yourself a favor and catch it on the big screen. Wed., Jan. 19, 6:30 p.m., $8.

MUGSHOTS COFFEEHOUSE AND CAFE
2100 Fairmount Ave., 267-514-7145, mugshotscoffeehouse.com. ***My Big Fat Greek Wedding*** (2002, U.S., 95 min.): "There are two kinds of people — Greeks, and everyone else who wishes they was Greek." Fri., Jan. 14, 7 p.m., free. ***My Best Friend's Wedding*** (1997, U.S., 105 min.): You know you've tried to mimic Cameron Diaz's "I Will Survive" karaoke scene. Mon., Jan. 17, 7 p.m., free.

WOODEN SHOE BOOKS
704 South St., 215-413-0999, woodenshoebooks.com. ***Soldiers of Conscience*** (2007, U.S., 56 min.): A documentary about soldiers struggling with the guilt of being forced to kill. Sun., Jan. 16, 7 p.m., free.

More on citypaper.net
CHECK OUT MORE REPERTORY FILM LISTINGS AT CITYPAPER.NET/REPFILM

COULD "BLUE VALENTINE" BE ONE OF OSCAR'S 10 BEST?
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the agenda

LISTINGS@CITYPAPER.NET | JAN. 13 - JAN. 19

[a bunch of local yokels yodeling]



WINTER BREAK: Eternal Summers plays South Philly's Cha-Cha'razzi on Friday

The Agenda is our selective guide to what's going on in the city this week. For comprehensive event listings, visit citypaper.net/listings.
IF YOU WANT TO BE LISTED: *Submit information by mail (City Paper Listings, 123 Chestnut St. Third Floor, Philadelphia PA 19106) or e-mail (listings@citypaper.net) to* ***Josh Middleton****. Details of the event — date, time, address of venue, telephone number and admission price — should be included. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.*

THURSDAY

1.13

[jazz]

+ MIKE PRIDE'S FROM BACTERIA TO BOYS

Punk jazz drummer Mike Pride has lent the From Bacteria To Boys name to several configurations, but it congealed into a more permanent quartet a year back. In pianist Alexis Marcelo, bassist Peter Bitenc and alto saxophonist Darius Jones (whose playing raises hisses with the steamrolling Little Women and disfigures the blues in his own trio), Pride has found a band with the versatility to follow his whims from brutal aggression to simmering bebop without a wink of parody.

—Shaun Brady

Thu., Jan. 13, 8 p.m., $10. Philadelphia Art Alliance, 251 S. 18th St., uarmonworkshop.com

[rock/country]

+ PHILLY SINGS SUN RECORDS

Just days after The King's birthday, some of this town's meanest Elvis acolytes will get together to celebrate his early music — along with other highlights from Sam Phillips and his Sun Studios. Why crow about a bunch of local yokels yodeling "Don't Be Cruel"? Listen: The Sun cats log is *the* place to hear primal American rock 'n' roll at its genesis. Roy Orbison, Merle Haggard, Howlin' Wolf and the unholy Million Dollar Quartet membership of Jerry Lee Lewis, Johnny Cash, Carl Perkins and the Pelvis. Sadly, Sun doesn't get as much acclaim as other stal wart labels — no TV specials, few box sets. The line starts here to repair that damage, with TJ Kong and the Atomic Bomb, Thom McCarthy, Paperinvs, Toy Soldiers and Joshua Park doing their rugged rockabilly and country compone best.

—A.D. Amorosi

Thu., Jan. 13, 8 p.m., $14-$16. World Café Live, 3025 Walnut St., 215-222-1400, worldcafelive.com.

FRIDAY

1.14

[multimedia]

+ RICHARD GARET

New York City's Richard Garet is a multimedia masher-capable of pasting together photographic and moving images, paintings, live performance and electronic soundscapes with seamless éclat. Garet's productions envision how we as an audience interact with natural and artifical environments, the Bard College grad considers himself a conduit — or, rather, a receptor — through which all moving elements swerve through literal, existential, even political realms. On Friday evening, Garet and collaborators Kamran Sadeghi and David Linton will perform video/found sound/musical pieces simultaneously.

—A.D. Amorosi

Fri., Jan. 14, 7 p.m., $10, Perelman Theater at International House, 3701 Chestnut St., 866-468-7619, ihousephilly.org.

[rock/pop]

+ ETERNAL SUMMERS

The best album you didn't hear last year, Eternal Summers' *Silver* (Kanine) displays an enticing range of topics and tones not found in many of the Virginia duo's indie-pop contemporaries. The spunky Raincoats-esque bounce of "Fogo" gives way to the breezy Clientele sway of "Eternal." Throughout the record, positive melodies and peppy tempos are offset by brooding lyrical discourse on dominance ("Disciplinarian") and death ("Silver"). In concert, singer-guitarist Nicole Yun and drummer Daniel Cundiff make a remarkably rich noise for a two-piece. Just as *Silver*'s concluding note, "Bully in Disguise," makes you want to skip back to the beginning and start over, their set at South Philly's Cha-Cha'Razzi tomorrow night will have you rushing the stage afterward, demanding they play Philly again, like, right away.

—John Vettese

Fri., Jan. 14, 8 p.m., $8, all ages, with Tyvek and Moon Women. Cha-Cha'razzi, 1318 S. Bancroft St., facebook.com/itseternalength.

SATURDAY

1.15

[hip-hop]

+ CEE KNOWLEDGE AND THE COSMIC FUNK ALLSTARS

He stole the show on Kuf Knotz *Boombox Legacy* last year, contributing his suave vocal and a solid verse to the song "Soul Music." But it's not like Cee Knowledge took his first step back into hip-hop with that guest spot — he never really left. The Philly native formerly known as Doodlebug from Digable Planets (or Craig Irving, depending on how well you know him) has been busy with his current outfit. The Cosmic Funk Allstars, since the early '00s, dishing thought-provoking rhymes and spaced-out instrumentals on a series of independently released mix

shoppingspree

By Julie West



➤ SAZZ VINTAGE BLOWOUT SALE

If you're a vintage junkie, you're probably already a star customer of Sazz Vintage, Old City purveyor of days-gone-by gems. This place is packed with tons of men's clothing — including swanky rockabilly button-downs and frilly pastel fux attire — but don't be fooled by all the disco days masculinity. The shop carries racks full of treasures for girls, too, like adorable dresses and perfectly-worn-in jersey tees.

While the prices here are reasonable year-round, there's no reason not to take advantage of Sazz's second annual blowout sale to snatch up those wingtip shoes, bulky leather belts and darling prairie frocks. The six-day sale works like this: From Jan. 11 through the end of the day today (Thu., Jan. 13), everything in the store is half-off. Jan. 14-15 it all drops to $5, and on the 16th you can fill an entire bag for a measly $10. This is prime vintage shopping, people.

"It won't be the dregs, either," says Sazz owner Amanda Saslow. "We'll keep restocking during the sale." In her massive 9,000-square-foot warehouse, Saslow carries vintage by the truckload that's sold wholesale. "It's not like at a thrift store where you need to rummage through everything for five vintage shirts," says Saslow. "We have 500 vintage shirts." If the idea of vintage in bulk gives you a semi, take heed. The warehouse (2343 Coral St., bulkvintage.com) is open to the public every Monday and Saturday, so you can be up to your elbows in blazers, Western shirts and ruffled sundresses before you know it. It's like a little slice of hipster heaven. *Tue., Jan. 11-Sun., Jan. 16. Sazz Vintage, 38 N. Third St., 215-923-7299, sazzvintage.com.*

(julia.west@citypaper.net)

Have an upcoming shopping event? Give it here. E-mail listings@citypaper.net.

tapes. The blend is reminiscent of early Roots or late Tribe, and Cese's voice is tasty as ever, so don't feel bad if you're late to the party; it's just getting started.

—John Vettese

Sat., Jan. 15, 8 p.m. $10, with Government Cheese, Sugar Tongue, Slim, KinkLife, DJ Sparkleist / Playne Jayne, The Blackley, 3801 Chestnut St., 215-222-1234, theblackley.com.

[dance]

+ FALLS BRIDGE

"[Falls Bridge] will highlight talents and skills of local improvisers and all the effects of jazz and tap," says Mascher Space Co-Op's Nicole Bindler of the brand-new festival focusing on improvisation. Supported by Philly's Performance Arts Research & Development (PARD), the festival consists of two performances, each with a slew of artists — including New Yorker K.J. Holcomb, an improvisation student since the 1980s, and locals Gabrielle Revlock, Curt Haworth, Megan Bridge and many more. Bindler's enthusiasm over the



lineup is contagious — perhaps it's because she's watching a dream coming true.

—Janet Anderson

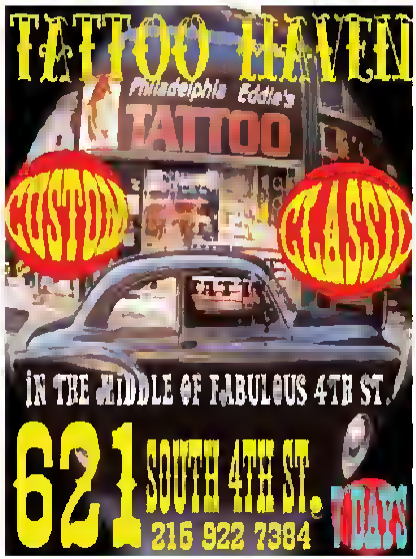
Sat., Jan. 15, 8 p.m.-Sun., Jan. 16, 2 p.m. $10. Mascher Space Co-Op, 155 Cecil B. Moore Ave., 2B, mascherdance.com

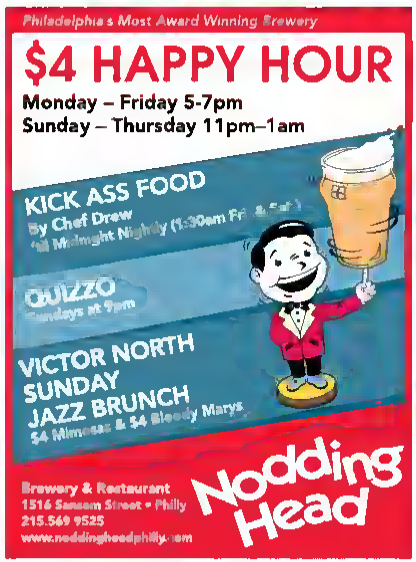
[jazz]

+ J.D. WALTER

Jazz vocals may be the most calcified genre in modern









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FRIDAY FEBRUARY 4

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JAN 16 Aftermath Events presents RUBY THE HATCHET Downbound City Honah Lee Scott Liss & The Sixty Six (21+)
JAN 17 CATFISH : Movie Monday : age 21+

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music, overpopulated by retro-minded crooners aping Ella or Frank on the same shallow pools of standards neutered by overuse. Which makes a voice like Abingtoo native J.D. Walter's all the more refreshing. Even on tunes like "The Way You Look Tonight," Walter finds a funk-oriented approach that transforms the tune then takes it further with his innovative use of electronics and looping, allowing him to become a chorus of one. His unique quartet will consist of Orrin Evans on piano and synth bass, Jim Rudl on Fender Rhodes and Donald Edwards on drums.

—Shaun Brady

Sat. Jan. 15, 8 and 10 p.m., $20. Chris' Jazz Café, 1421 Sansom St., 215-568-3131, chrisjazzcafe.com.

[theater]

CALIFORNIA REOEMPTION VALUE

"Champagne taste on a beer budget" is how San Fran transplant John Rosenberg describes his new Hella Fresh Theater, in residence at the also-new Kensington-based Papermill Arts Collective. The five-story converted warehouse features artist workspace, a gallery, a library and a 50-seat theater, where Rosenberg's autobiographical *California Redemption Value* premières "It's a one-bedroom apartment full of comedy and tragedy," he explains. "Shakespeare and



Tom & Jerry." A drama teacher and her charges trade hoe that hide their weaknesses and express their dreams, they "choose to believe or reject a commonly held California notion, that saying it is as good as doing it."

—Mark Cofta

Jan. 15-Feb. 6, $10, Papermill Theatre 2865 Ormes St., 610-592-6403, calfornaredemptionvalue.blogspot.com

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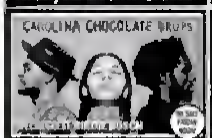
GANG OF FOUR
SPECIAL GUESTS
NOLLER ADO
moon women
GILLIGAN'S DRAKE
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SPECIAL GUESTS
RON BUTLER & HOUSEPAD
PROWLER
NERVOUS COP
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Eric Bazilian (of The Hooters) w/ Funky Fontanez 8 p.m. $8 adv/$10 at the door

Friday 1/28
Rubik Kube- Back to the Eighties Show 10 p.m. $10

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Silvia & Cassettes

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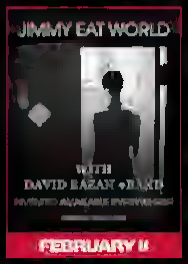
JANUARY 15



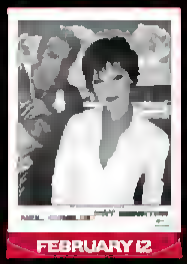
JANUARY 22



JANUARY 30



FEBRUARY 11


FEBRUARY 12

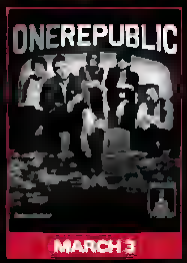

FEBRUARY 14



FEBRUARY 20



FEBRUARY 25



MARCH 3

1.29	MS. LAURYN HILL
3.04	MOTORHEAD/CLUTCH/VALIENT THORR
3.05	GARY ALLAN
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[classes/workshops]

+ GENEALOGY WORKSHOP

While there are loads of websites that'll do it for you, taking a hands-on approach to shuffling through old documents is part of the fun of genealogy. The folks at Germantown's Stenton historic house are turning the excavation process into a workshop with representatives from the National Archives and the Genealogical Society of Pennsylvania. They'll show you how to get the most out of your hunt, but be warned: They can't shield the embarrassment when you discover your great-granddad was a three-toothed hoehaw from the hills of Bumfuck.

—Eric Schuman

Sat. Jan. 15, 1-4 p.m., $15. Stenton, 4601 N. 18th St. 215-329-7312. stenton.org

[classes/workshops]

+ INTRO TO CIRCUS CLASS

How's that "get more exercise" resolution holding up? Here's a fun way to stay (or get back) on track. The Philadelphia School of Circus Arts is inviting grown-ups to learn the ways of the Big Top with a one-hour workshop introduction to a variety of feats, such as juggling plate spinning and trapeze. If you have unicycle-on-a-tightrope hang-ups, fear not. This nimble crew is ready to take on even the most apprehensive of beginners.

—Eric Schuman

Every Saturday beginning Jan. 15, 2 p.m., $25. Philadelphia School of Circus Arts, 5300-A Greene St. 215-849-1991. phillycircus.com.

[rock/pop]

+ BUFFALO STANCE/ LUX PERPETUA

Jamey Robinson and Justin Wolf are two Philadelphians who aren't so into form, structure or convention. This is unquestionably a good thing. Robinson's Buffalo Stance can bounce between snappy organ reminiscences ("Lost at the Event as a Child") free-ass sociative synth trips betraying his stint in Need New Body ("Maya"), and lusty, bump 'n' grind funk ("I Want You"). The warbling timbre of his Daniel Johnston-esque voice provides the common thread between disparate styles. And Wolf's Lux Perpetua sounds massive for a one-man band, not only


JUSTIN KOBERKOENIG

are the arrangements are stacked, the epic folk of "Open Arms" has verses folded into more verses that stretch across eight minutes. It's like mid-60s storytelling Dylan, perhaps except it never loses its grasp on our attention.

—John Vettese

Sat. Jan. 15, 8 p.m. $10 with Andrew Cedermark, Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849. johnnybrendas.com.

>>> continued on page 37

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Firm Footage

Jumatatu Poe's audio/visual obsession keeps his dancers on their toes.

By Bruce Walsh

IN STOCKING FEET, Jumatatu Poe sits onstage with his BlackBerry laying just a few inches from his right hand. At least two cameras are rolling during this audience talkback for this late November preview of *Flatland*, at the Performance Garage in Fairmount, but Poe's phone is likely recording audio all the same. He likes to switch the recorder on at important moments — or any moment, for that matter.

A question about dialogue in the piece comes from the audience.

"Actually, I've been thinking about bringing a screenwriter into the process to help craft some of the language," he says, but then notices that the dancers sitting just behind him are trying to get his attention. He slaps himself on the head and grins. "Playwright! Of course I meant playwright," he says, shaking his phone in frustration. "I guess I can't help but think digitally."

Five minutes later the audience is divided into small groups for further discussion. Dancers — still flush from performance — prod them for thoughts on *Flatland*. A cameraman makes his way around the space, pointing the lens at people as they nervously attempt to interpret what they've just seen.

"This is modern dance," someone says. "I thought the whole point was that we're not supposed to get it." But these patrons have clearly never met Poe. He's a choreographer who desperately wants to be on the same wavelength as his audience. And he compulsively records as many of their reactions as he can — digitally.

At the corner of the stage, Shannon Murphy leads a group of audience members that includes former Urban Bush Women dancer Theresa Shockley and local actress Sarah Sanford. Murphy is attempting to record the conversation with her phone. It isn't quite working. She interrupts Shockley twice to restart the device. When she interrupts a third time, Sanford gently places a hand on the young woman's wrist, saying softly, "Let's just try to live in the moment for now."

POE STARTED DANCING at Swarthmore College. Since then he's completed an M.F.A. in dance at Temple University, and has performed with just about every contemporary company in town, including Leah Stein, Kate Watson-Wallace, Zane Booker, Charles Anderson and Group Motion. At 28, Poe has certainly paid his dues. Along with Murphy and Shavon Norris, he directs ridesyn Crazy Productions, a group he founded two years ago in hopes of launching a career as a choreographer.

So far, so good.

Poe has spent the last two years developing *Flatland*, most recently with the help of a $20,000 Pew/Dance Advance grant. Roughly speaking, the piece is a 70-minute expression of his obsession with social media and communication technology.

In *Flatland* we find expressive bodies constrained — sometimes literally tied down — to a two-dimensional plane. Characters arise from the frenzied movements of the group, only to dehumanize themselves, often comically so. But a series of fluid duets lace through the absurdity, reminding us of a tenderness obscured, but never truly rubbed out. The dance is a manic collage of styles — from elegant, modern floor work to improvisational dialogue and raw, guttural movements.

"There are just so many things happening at one time. There's constantly a new aesthetic rising to the surface, just as another is falling into the background," says local choreographer Maiko Hirano, who was part of a feedback panel that advised Poe during *Flatland*'s early stages. "It's clearly an ensemble piece being led by [Poe], and that's what links these vignettes together for me. I see his voice throughout."

"I think specialization in one technique is less important for [dancers] now. I like to try to figure out what it takes to do everything," says Poe. "And, yeah, there's something really arrogant about that. All of these styles require rigorous attention to detail. But that's what I'm after: that shift from one to the next — a total gravity shift."

That means a lot of homework for *Flatland*'s 11 performers. Recordings of almost every rehearsal are uploaded onto blip.tv, where dancers can meticulously review their own movements.

"I had no idea what I was getting into," says dancer Gabrielle Revlock. "The first thing we did was the opening sequence, which was pretty abstract. It was absolutely pure dance. Everything had to do with these complex counts. No one else was on my same count, so I used the video a lot to get my specific thing down."

Poe is constantly incorporating video into every aspect of the process. He often videotapes himself giving notes. He even set up a "confession camera" during rehearsals, so dancers could purge their innermost frustrations, a la MTV's *The Real World*.

Revlock wasn't having it. "That was not gonna happen. No way. If I have something I want to say about the process, I'll say it to his face. But he kept pushing it!

>> continued on page 22



SMILE, YOU'RE ON CANDID CAMERA. Temple grad Jumatatu Poe digitally records as much data as he can for *Flatland*, a piece he's spent the last two years developing.

NEAL SANTOS

The War Within

For One Book, One Philadelphia author Sherman Alexie, writing is remembering.

By Lee Stabert

EVEN OVER THE phone, you can tell Sherman Alexie laughs with his whole body. The author, who chatted with *City Paper* from his office in Seattle, has a jovial nature that belies the wistful, occasionally heartbreaking nature of his writing. A Spokane/Coeur d'Alene Indian (his preferred terminology) who grew up on a reservation in Washington state, Alexie has been chosen as the focus of 2011's One Book, One Philadelphia project, a citywide book club aimed at building community through reading. The Free Library has selected both *War Dances*, an exquisite collection of poetry and short stories, and *The Absolutely True Diary of a Part-Time Indian*, a young adult novel and winner of a 2007 National Book Award.

CITY PAPER: In an appearance on the *Colbert Report*, you explained that you don't allow your books to be available digitally because it hurts local book communities. This project is trying to foster one. How did you get involved with One Book, One Philadelphia?

SHERMAN ALEXIE: They approached me. I've done it in a few cities, but Philadelphia is by far the largest. And the thing that excited me — and that I think is ironic and fun — is that the city where the U.S. was founded is all reading a book by an Indian. It's a hilarious take on colonialism. Me and the Liberty Bell — both cracked.

CP: Your work deals a lot with storytelling, and storytellers. In *War Dances*, the protagonists tend to be musicians, filmmakers and writers.

SA: It never even occurred to me that they were all storytellers, in one form or another, that way. As you were asking the question, I thought maybe it was some sort of nostalgia, in this digital age. I think maybe I was subconsciously calling back old ways of telling stories amid all this rapid change. The last two years, I've just been lonely about the way things used to be. ... *War Dances* is really structured like my very first book, *The Business of Fancydancing*, so I guess you could say it was an exercise in pitiful nostalgia.

CP: By constantly reinforcing the idea of storytelling as an act, you call attention to the fact that it's not objective. In this collection, the idea arises again and again that something can be factually false but emotionally true.

SA: I'm a literary writer, but I'm also an entertainer. Much in the same way you look at a TV or watch a stage performance, [as a writer] you can drop in and out of awareness of the frame. Just now — when I missed our phone call — I was utterly unaware that I was anything but a poet. I was in the world of the poem. [Alexie was late for our interview because he was writing a poem on the death of those birds in Arkansas.]



CP: There are a lot of repeated, bedrock stories and ideas in your writing. Are some of those repeated narrative structures autobiographical? Is that why you keep coming back to them?

SA: I wrote a line in a poem this morning that read, "Why does that rhubarb patch keep coming back to me?" — I never feel like I've gotten *there* — that I've written the thing I need to write about it, or that I've arrived at a place where I fully understand the thing. So, you can think of my repetitions as me constantly interrogating my memory.

CP: *War Dances* is so dynamic in terms of the narrative structure — there's poetry, short stories, odd, short prose thoughts and even lists.

SA: Well, it's funny — *True Diary* ... was so dang successful. It just dropped off *The New York Times* list after being there for three years. And part of me, certainly, while I enjoy the mainstream success, resists it. I think I wrote *War Dances*, and constructed it, with the idea of pushing back. I was writing a book that not only called back to my first books, but called back to what I really am: a small-press alternative writer who got lucky. And, once again, it's also nostalgia. When we were working on it, the editor and I, we thought of it as a mix tape. There's even an "Ode to Mix Tapes" poem in there. So, the whole idea was to create a variety of selections that told an overall story.

CP: This book is also *really funny*. I read it on a plane and disturbed the person next to me. I think your writing continues to get funnier.

SA: Part of it is probably because I've really turned my public appearances into theater in a sense — monologues. I really do focus on the comedic aspects during my talks. I think it's just a tool I've been honing on stage for years that's found its way into the fiction more and more.

(editorial@citypaper.net)

✦ *2011 One Book, One Philadelphia runs Jan. 15–March 17. For details, visit freelibrary.org.*

<< continued from page 21

"There's a confession camera over there!' I mean, what am I supposed to say?"

HIRANO IS THE only person at the 700 Club without a drink. He looks a bit out of place amongst the rowdy happy-hour crowd, as he discusses *Flatland* with a detached tone, something like an HVAC repairman inspecting duct work.

But then the twentysomething choreographer leans back against the wall. He bunches up his mouth tightly as he thinks, then wonders aloud, "Right now [Poe] is collecting all of this data — like tons of it. And I'm not sure what he's doing with it. I feel like he's hoarding it — like he's got this basement full of data, and sometimes I wonder, what is it that he wants to learn from all of it?"

Five blocks away, Poe finishes a rehearsal with three *Flatland* dancers in a freezing-cold converted warehouse. The dancers mark through a two-minute segment repeatedly, as Poe shifts the camera around the room to capture different perspectives. Eventually he packs the camera and tripod into a duffel bag, then straps a book bag (containing yet another digital video camera) onto his back.

"Sure. I know. It's a big paradox," he says between sips of coffee at a nearby café. "I know I'm reflected in *Flatland* — the way I'm consumed by media. I know that. But I don't see it as I'm saying, 'This is what's wrong with the world.' I see it just like, 'These are the things that happen in our lives.'"

"I JUST WANT TO SEE EVERYTHING THAT'S THERE."

But why record so much of the audience? At the workshop performances, every audience member had to sign a waiver allowing Poe and company to tape them.

"I want my work to inspire conversation, so I want to know what those conversations are," he explains. "It's not like we're recording the audience to make sure they understand what we're saying. I just want to see everything that's there — the stuff that lives in our bodies and comes out onstage. I want to see that from fresh eyes, and I want to hear about it from as many perspectives as possible."

"I think making artwork can be therapeutic," says Reviock. "It's a way to keep yourself in check with issues you may be struggling with."

Then she pauses for a moment and adds, "It's one thing to identify the problem, but it's another thing to be able to fix it, right?"

(editorial@citypaper.net)

✦ *Flatland, Sat., Jan. 15, 8 p.m. $25. Annenberg Center for the Performing Arts, 3680 Walnut St., 215-898-3900, annenbergcenter.org.*





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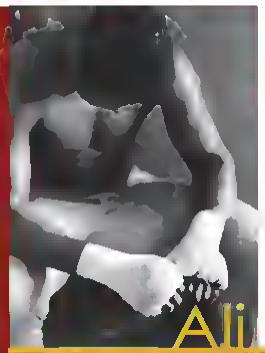
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Summer Break

After a five-year hibernation, Bill Ricchini returns with a chamber pop masterpiece.

By A.D. Amorosi

HOW IS IT that Bill Ricchini is everywhere all of a sudden? Philadelphia's baroque pop practitioner — the answer to the question, "What if Burt Bacharach and Sandie Shaw had a baby?" — has broken a five-year silence with a stunning and seemingly inescapable album.

At the end of 2010, the 36-year-old songwriting singer formed a band called Summer Fiction, then released a CD of the same name — and now finds himself a daily part of the music blogosphere. He's scored some ink in the printed world, too.

Did he hire some kind of high-powered publicist?

"I'm doing all of my media myself and am lucky enough to be popular in the Conde Nast building lately," says Ricchini. "Yeah, *Vogue* and *New York* liked it. Next stop, *Ladies Home Journal*." He guesses that some best-of-2010 nods on taste-making sites like Rawkblog snowballed into national media attention a few months later. He knows well the power of the blog. "I mean, my *mom* knows about Best Coast," he says.

Ricchini first made waves with chamber pop classics *Ordinary Time* in 2002 and *Tonight I Burn Brightly* in 2005.

The former, his bedroom-recorded debut CD, rings richly with surf pop's swirl, fuzzy guitars and Ray Davies-esque lyrics in love with icons from the Catholic Church and British film stars couched in melancholy melodies. "You look just like Julie Christie/ I feel just like Terry Stamp," he sings.

TIBB, as Ricchini abbreviates the latter, had a Todd Rundgren-ish vibe and was larger in scope — full band, hookier hooks, more mournful ballads — without lacking in the intimacy department. "*TIBB* is solid, less of a complete thought than the new record, or even *Ordinary Time*, but just a class set of songs beautifully recorded," says Ricchini now.

He speaks fondly of writing much of *TIBB* — originally "a concept album about ghosts and monsters" — in a heady weekend rush after being laid up with a ravaging flu during a blizzard and having intense fever dreams. "When the Morning Comes" is about a vampire but also about morning sex. "She Don't Come Around Here Anymore" is a girl-ghost love song and an homage to Rundgren's "I Saw the Light."

The Toddiness doesn't end there. *TIBB* was recorded nearly live with Ricchini, Brian Christinzio (of BC Camplight) and Spacehog bassist Royston Langdon, who was Rundgren's son-in-law at the time. "Liv Tyler brought us cookies in the studio," smiles Ricchini.

After *TIBB*, Ricchini drifted away into domestic bliss in his new Philly house, years filled with cozy Saturdays spent at Home Depot, nights centered around crock pot cooking sessions. But there was still music left in him. "Sometimes the best way to write songs is to just live and not try to write songs."

Ricchini unplugged the crock pot and spent a summer writing *Summer Fiction*, and a year recording it with what he estimates was 30 musicians in and out of his bedroom studio. "doing take after take."

He mixed it twice, and didn't leave the house for months. What followed was a record about a pretty girl, told from the point of view of the heartbroken guys who fall for her.

Asked to truly elaborate on *Summer Fiction*'s moody view on adult life, Ricchini sounds winded. "You're getting deep, A.D. Let's delve into my psyche."

For he and his band of musicians — fellow whiskey drinkers and Pho eaters — *Summer Fiction* is Criterion Collection films, slim suits, strings, reverb, songs about girls and waltzes all leaning toward Bacharach-like songs with Hal David-esque poetry.

"I guess we can deduce that the record is about coming of age on songs like 'Kids in Catalina' and 'She's Bound to Get Hurt,'" he claims. There's a lot of being in love with life, too, see "Carry On."

"There's something about digging in and buying a house and laying down roots in a city that screams late '30s," he muses. "Freud would say I'm trying to recapture the summer after high school. But if that were the case the record would sound like Pearl Jam, and no one wants that."

What everybody wants is a tune like "Chandeliers" — romantic self-destruction set to an upbeat pop melody. We watch helplessly as a young man falls for a femme fatale. We know it will end badly. And cinematically.



"The narrative is told almost like a crime scene — an unmade bed, a pillowcase lipstick stain," says Ricchini, doing his best Raymond Chandler impersonation. "He knows it's over, yet he longs for his beloved trouble."

The scene is ended, but Summer Fiction continues. "I'm here to stay," says Ricchini.

(a_amorosi@citypaper.net)

BABY IT'S YOU. The songs on Summer Fiction's self-titled album are about a pretty girl, told from the perspective of the guys who all fall for her.

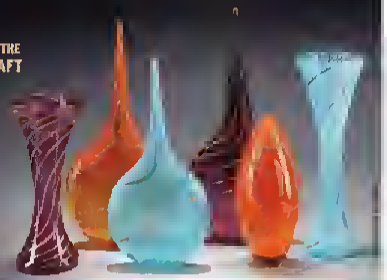
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What's coming up in the upcoming months.

A&E Calendar

ROCK/POP

BY PATRICK RAPA

MCRAD Chuck Treece's unkillable skatecore band plays a show put on by *High Times*, NRML and Plant Life. If this one starts on time, it's a trap. *Jan 20, Kung Fu Necktie, 1250 N Front St., 215-291-4919, kungfunecktie.com*

TED LEO/NOUN (MARISSA PATERNOSTER) The two veteran ted indie frontpeople test the waters in solo sets without their respective Pharmacists and Screaming Females. Say, the two have teamed up before, to cover "Since You've Been Gone." This time let's shout for "Fuck You." *Jan. 23, Kung Fu Necktie.*

MATTHEW DEAR Stick around after the Teddy Punkstar show (and pay the re-entry cover) to catch Matthew Dear playing with a full band, which is not normal behavior for electro-house kingpins. If you slept on last year's *Black City*, you're doing it wrong. *Jan. 23, Kung Fu Necktie.*

ROBYN There's something kinda scary about The Official Swedish Dance Princess of 2010. Is it the Robert Palmer hair? Or that part of "Dancing on My Own" that sounds like Michael Myers is about to start stabbing? It's cool, Robyn. You dance over there and I'll dance over here and nobody will get hurt. *Feb. 3, Electric Factory, 421 N. Seventh St., 215-627-1332, electricfactory.info.*

DR. DOG West Philly's jammy psych-rockers continue to top themselves — see last year's louder, catchier *Shame, Shame*. *Feb. 11, Electric Factory*

FREE ENERGY We just dubbed these nervous/jubilant power-poppers the Local Artists of 2010. Go see why. Bring your Flip cam. *Feb. 18, First Unitarian Church, 2125 Chestnut St., 877-435-9849, r5productions.com.*

BEACH NOUSE This boy-girl Baltimore duo makes dreamy, half-caf chamber-pop and, in my dreams, gets into bloody knife fights with The XX all the time. *Feb. 24, Trocadero, 1003 Arch St., 215-922-6888, thetroc.com.*

LORETTA LYNN/SECRET SISTERS True-country bill 2011. The coal miner's daughter and her direct descendents. *March 18, Temple Performing Arts Center, 1837 N. Broad St., #00-298-4200, thebaptisttemple.org*

ELEPHANT SIX SURPRISE TOUR I have zero inside information about who's actually performing on this tour but... you know, Jeff Mangum was way less hermithike in 2010. I'm just saying. *March 24, First Unitarian Church.*

AMOS LEE The forefather of Philly's most recent folk wave returns to play one of our biggest and most ushered stages. *April 5, Kimmel Center, 300 S. Broad St., 215-893-1999, kimmelcenter.org.*

VISUAL ART

BY CAROLYN HUCKABAY

BAMBI GALLERY Dominic Episcopo's photographs of meticulously sculpted and styled meat cuts — a sirloin shaped like Abe Lincoln, ground beef making like the Love statue — evoke exactly the kind of national pride the exhibit's title, **"Meat America,"** would imply. *Through Jan. 30, 1001 N. Second St., Suite 7, 215-319-1374, bambiproject.com.*

INSTITUTE OF CONTEMPORARY ART Anne Tyng's **"Inhabiting Geometry"** features brightly colored life-size figures coexisting with hollow dodecahedrons, inviting you to explore the labyrinth for yourself. *Through March 20, 118 S. 36th St., 215-898-7108, icaphila.org*

AXD GALLERY When it comes down to bare-bones representation, what is a woman, really? Larry Wood's **"Women/Object"** explores this question through sculptural line drawings, thin metal works that take the shape of body parts both curvaceous and skeletal. *Jan. 14-Feb. 19, 265 S. 10th St., 215-627-6250, a-x-d.com.*

PHILADELPHIA MUSEUM OF ART Go see this spring's big PMA exhibit on Marc Chagall, but don't pass over **"The Peacock Male. Exuberance and Extremes in Masculine Dress"** in the Perelman Building: a retrospective of over-the-top menswear dating back 300 years. Sartorialists, eat your heart out. *Jan. 22-June 30, 2600 Ben Franklin Parkway, 215-763-8100, philamuseum.org*

THE GALLERIES AT MOORE To make a statement about greed, Jenny Drumgoole has gone to extremes — she's filmed herself covered in cream cheese for a Paula Deen recipe contest, she's been a "wangette" at South Philly's annual Wing Bowl. **"Real Women of Philadelphia"** chronicles Drumgoole's subversive culinary misadventures on film. *Jan. 28-March 15, 2000 Ben Franklin Parkway, 215-965-4027, moore.edu*

UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY & ANTHROPOLOGY Penn Museum's central exhibit of spring 2011, **"Secrets of the Silk Road"** features mummies that have made their way from the ancient Silk Road to West Philly — roughly 8,000 miles and 3,800 years. *Feb. 5-June 5, 3260 South St., 215-898-4000, penn.museum/silkroad.*

KIMMEL CENTER A photographic chronicler of local folks in motion, JJ Tizzeu has been commissioned by the Philadelphia International Festival of the Arts and the Mural Arts Program to project an ever-changing digital mural onto the Kimmel Center's façade. It's **"How Philly Moves"** on its largest scale ever — at least until Tizzeu's 50,000-square-foot Philadelphia International Airport mural debuts in June. *April 7-May 1, 300 S. Broad St., 215-546-FIFA, pifa.org*



JAZZ

BY SHAUN BRADY

AMINA CLAUDINE MYERS The innovative pianist has long brought her church music roots to bear on her avant-garde practice, as she undoubtedly will for this solo concert on St. Mark's Church's 1937 Aeolian-Skinner organ. *Jan. 28, St. Mark's Church, 1625 Locust St., arsnovaworkshop.org.*

DONNY MCCASLIN The saxophonist has been churning out a steady progression of top-notch efforts lately, and this all-star quartet is not likely to break that streak. The band consists of pianist Uri Caine, bassist Scott Colley and drummer Jonathan Blake. *Jan. 29, Chris' Jazz Café, 1421 Sansom St., 215-568-3131, chrisjazzcafe.com.*

ERIC ALEXANDER QUARTET The mainstream tenor torchbearer leads a quartet anchored by mentor and frequent collaborator Harold Mabern. *Feb. 11-12, Chris' Jazz Café*



RHYS CHATHAM BRASS TRIO Much of experimental composer Chatham's work has been focused on the guitar, often in epic manifestations, but he's been playing electronically altered trumpet for more than 25 years. This show marks the Philly debut of his new trio with guitarist David Daniell and drummer Ryan Sawyer. *Feb. 13, International House, 3701 Chestnut St., 215-387-5125, arsnovaworkshop.org*

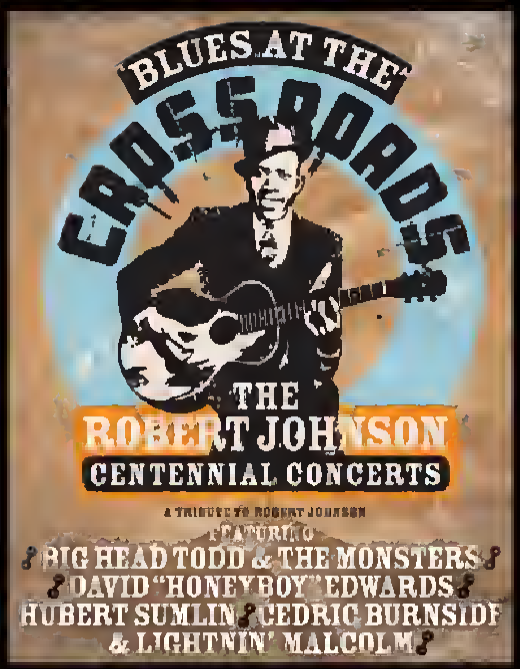
BEN MONDER A guitarist with a strong, knife-edged original voice, Monder is a frequent collaborator with forward thinkers from Maria Schneider to Theo Bleckmann to Paul Motian. *Feb. 18, Philadelphia Museum of Art, 2600 Ben Franklin Parkway, 215-763-8100, philamuseum.org*

FRANCISCO MELA The Cuban-born drummer has become one of the most explosive presences on the scene over the past few years, and will lead a stellar Afro-Cuban jazz sextet. *Feb. 19, Painted Bride Art Center, 230 Vine St., 215-925-9914, paintedbride.org.*

CELESTIAL SEPTET The commingling of two outstanding ensembles — the Rove

>>> continued on page 32

Montgomery County Community College presents



Saturday, February 26
8 pm



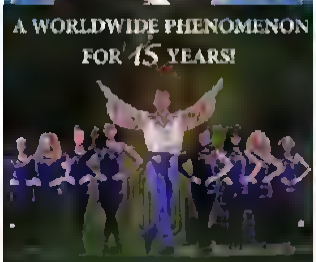
Shemekia Copeland
Saturday, April 2
8 pm

Both shows at Montgomery County Community College's
SCIENCE CENTER THEATER · CENTRAL CAMPUS IN BLUE BELL
340 DeKalb Pike (Route 202 at Morris Road)

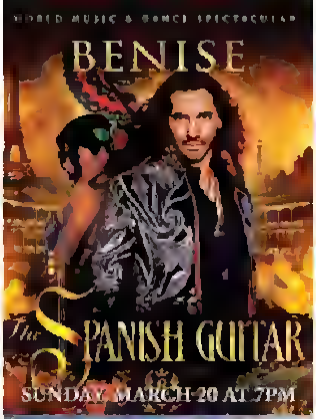
for tickets and information, visit **www.mc3.edu/livelyarts**

Funding provided by the Pew Center for Arts and Heritage through the Philadelphia Music Project





MICHAEL FLATLEY'S LORD OF THE DANCE
THURSDAY, MARCH 17 AT 8PM

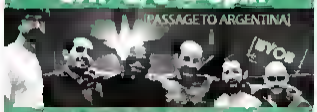




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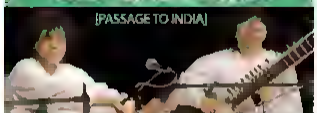
Emilio Solla & the Tango Jazz Conspiracy

SAT 2/19 @ 8pm


Francisco Mela's Cuban Safari
Philadelphia debut performance

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A&E Calendar

Saxophone Quartet and the Nels Cline Singers (featuring new bassist Trevor Dunn). *Feb. 22, International House*

CHRISTIAN MCBRIDE The in-demand Philly-born bassist presents a new suite for jazz ensemble and gospel choir paying tribute to icons of the civil rights movement. *Feb. 26, Annenberg Center for the Performing Arts, 3680 Walnut St., 215-898-3900, annenbergcenter.org*

MARC COPLAND QUARTET A captivating pianist with a contemplative touch, the quartet will feature trumpeter Tim Hagans. *Feb. 26, Chris' Jazz Café*

CAPTAIN BLACK BIG BAND Orrin Evans' raucous big band celebrates the release of its debut CD at its birthplace. *March 4, Chris' Jazz Café*

REZ ABBASI The Pakistani-born guitarist's versatility takes him from music inspired by his homeland to the idiosyncratically lush sound of his recent *Natural Selection*. *March 5, Painted Bride.*

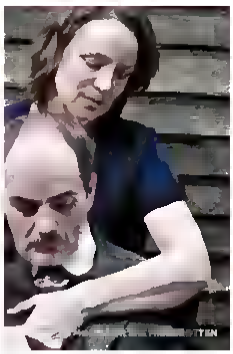
COMPOSER PORTRAIT+FIELDWORK A three-night series presenting the collective and individual work of the inventive trio Fieldwork, comprised of three of modern jazz's most advanced conceptualists: saxophonist Steve Lehman, pianist Vijay Iyer and drummer Tyshawn Sorey. *March 11-13, Christ Church Neighborhood House, 20 N. American St., arsnovaworkshop.org*

THEATER

BY DAVID ANTHONY FOX

THE UNDERSTUDY *All About Eve* meets Kafka in Theresa Rebeck's satirical and touching backstage comedy, an off-Broadway hit in 2009 and already a regional theater favorite. *Through Jan. 30. Wilma Theater, 265 S. Broad St., 215-546-7824, wilmatheater.org*

A MOON FOR THE MISBEGOTTEN Eugene O'Neill may be America's greatest playwright — and he wrote nothing finer than the mournful, intimate-yet-epic *Moon*, which features one of the greatest of all female roles, here entrusted to the wonderful Grace Gonglewski. *Through Feb. 27, Arden Theatre Co., 40 N. Second St., 215-922-1122, ardentheatre.org*



THE GLASS MENAGERIE Tennessee Williams' first smash hit was once familiar to every high school student in America, but now it's a relative rarity. Too bad — it's a brilliant work, sly and tragic and funny. *Jan. 18-Feb. 6, Walnut Street Theatre's Independence Studio, 825 Walnut St., 215-574-3550, walnutstreettheatre.org*

LIDLESS Frances Ya-Chu Cowhig's 2009 tale of a Guantanamo Bay interrogator won an Edinburgh Fringe award, as well as high praise from playwright David Hare, who complimented its "political urgency." Enterprising director Seth Rozin brings *Lidless* to InterAct for its Philly premiere. *Jan. 21-Feb. 13, InterAct Theatre Co. at the Adrienne, 2030 Sansom St., 215-568-8079, interacttheatre.org.*

RACE David Mamet's most recent play for Broadway crackles with his characteristic wit and brio, as this master agent provocateur takes on the hottest hot topic of all. A Philadelphia premiere. *Jan. 21-Feb. 13, Philadelphia Theatre Co. at Suzanne Roberts Theatre, 480 S. Broad St., 215-985-0420, philadelphiatheatrecompany.org.*

LIEUTENANT OF INISHMORE Nobody does edgy like Theatre Exile — ditto dark Irish plays. So Martin McDonagh's violent comedy about a feud ramped up to impossible extremes should be ideally served here. *Feb. 17-March 13, Theatre Exile at Plays & Players Theatre, 1714 Delancey St., 215-922-4462, theatreexile.org*

A MIDSUMMER NIGHT'S DREAM This most enchanted (and enchanting) comedy is served up by a cast of local favorites and that fine director of Shakespeare, Charles McMahon. *March 10-April 10, Lantern Theater Co. at St. Stephen's Theater, 19 S. 10th St., 215-829-0395, lanterntheater.org.*

THE MASTER BUILDER Director Ken Marini and a distinguished cast take on Ibsen's saga of a man immersed in midlife personal and professional free fall. More than a century after it was written, the play has never seemed fresher. *March 23-April 17, People's Light & Theatre Co., 39 Conestoga Road, Malvern, 610-644-3500, peopleslight.org.*

NELL Director Lane Savadove's exceptional imagination should be on full display with this theatrical retelling of Henri Barbusse's brilliant novel of life (and death, and everything in-between) in a Paris boarding house. *April 27-May 15, EgoPo Classic Theater at the German Society, 611 Spring Garden St., 215-552-8773, egopo.org*

26 MILES Playwright Quiara Alegría Hudes is quite the local-girl makes-good: The West Philly native wrote the libretto for the smash hit *In the Heights*. Now the enterprising Flashpoint folks offer up her mother-daughter road comedy. *May 4-28, Flashpoint Theatre at the Adrienne, 2030 Sansom St., 215-665-9720, flashpointtheatre.org.*

DANCE

BY JANET ANDERSON

KEIGWIN + CO. Larry Keigwin brings humor and showmanship to *Elements*, a full-length world première that's a campy cabaret. *Jan. 20-22, Annenberg Center for the Performing Arts, 3680 Walnut St., 215-898-3900, annenbergcenter.org*

BRIAN SANDERS' JUNK Local choreographer Brian Sanders is celebrating his company's 18 3/4th anniversary by putting together exactly 18 3/4 excerpts of exciting, physically terrifying dances into one dynamite show. *Jan. 20-23. Arts Bank, 601 S. Broad St., 215-893-1999, briansandersjunk.com.*

KOSOKO PERFORMANCE GROUP Jawole Willa Jo Zollar's "American Chameleons: A Performance Showcase" is a postmodern grab bag of East Coast talent. Expect a Philadelphia première, energetic hip-hop dance theater, a dance/film hybrid and, to round out the program, Kosoko Performance Group's full-length presentation of the autobiographical work *An Expectation of Violence*. In short, it's a chance to see where dance is going. *Jan. 22-23, Painted Bride Art Center, 230 Vine St., 215-925-9914, paintedbride.org*

TANGO FIRE Five stellar musicians, 10 fabulous dancers, plus one of Argentina's greatest singers add up to a firecracker of a program that traces tango from its bordello roots to the world concert stage. Olé! *Jan. 30, Merriam Theater, 250 S. Broad St., 215-731-3333, kimmelcenter.org*



PILOBOLUS

PENNSYLVANIA BALLET For its first program of 2011, "Classic Innovations," three well-known dancemakers display the epic sweep of ballet: William Forsythe's *The Vertiginous Thrill of Exactitude*, Christopher Wheeldon's *Polyphonia* and Twyla Tharp's *In the Upper Room*. *Feb. 3-6, Merriam Theater, pnballet.org.*

KUN-YANG LIN/DANCERS Taiwanese choreographer Kun-Yang Lin uses calligraphy, martial arts, tai chi and traditional Chinese dance to bring an entirely new East-meets-West aesthetic to Philly. *Feb. 10-12, Painted Bride.*

ALVIN AILEY Artistic director Judith Jamison is about to retire, and Alvin Ailey American Dance Theater is sending her off on a high note. Doesn't matter whether you're an Ailey connoisseur or newbie — this company will bring you to your feet. *Feb. 26-27, Academy of Music, 1420 Locust St., 215-893-1999, kimmelcenter.org*

PILOBOLUS Founded in 1971 at Dartmouth College by clever undergrads,

>>> continued on page 34

The Bach Festival of Philadelphia

Cantata Series

These short concerts offer the appropriate cantata of the week performed by Philadelphia's finest baroque singers and instrumentalists in the tranquil atmosphere of Saint Mark's Church at 1625 Locust Street. The concerts begin at 6pm and are open to the public, contributions welcome.

Friday May 6th – Cantata BWV104 Du Hirte Israel, höre
Friday May 13th – Cantata BWV12 Weinen, Klagen, Sorgen, Zagen
Friday May 20th – Cantata BWV106 Actus Tragicus (Gottes Zeit ist die allerbeste Zeit)
Friday May 27th – Cantata BWV86. Wahrlich, wahrlich ich sage euch

Bach Festival Weekend

Friday June 3rd at 8pm OPENING CONCERT
Orchestral Suite # 2 in B Minor (version with recorder and strings) • Missa in A for SATB chorus, flute trawers, and string orchestra • Missa in G Minor for SATB Chorus, Oboes and String Orchestra • Orchestral Suite #1 in C Major for Oboes, Bassoon and String Orchestra
Choral Arts Philadelphia • Bach Collegium Soloists and Orchestra • Matthew Glandorf, Conductor

Saturday June 4th at 5pm with JULIANNE BAIRD!
The famed baroque soprano, supported by the Bach Collegium of Philadelphia, in the Coffee and Wedding Cantatas. Special reception following the performance.

Saturday June 4th at 8pm BACH TRIOS WITH A TWIST
A special concert featuring Philadelphia's Tempesta di Mare performing J.S. Bach's monumental Organ Trios arranged for flute, violin, cello and continuo

Sunday June 5th at 4pm CLOSING CONCERT
Orchestral Suite #3 in D Major for Oboes and String Orchestra • Missa in G Major for Chorus, Oboes and String Orchestra • Orchestral Suite #4 in D Major for String Orchestra • Missa in F Major for Chorus, oboes, horns and String Orchestra
Choral Arts Philadelphia • Bach Collegium Soloists and Orchestra • Matthew Glandorf, Conductor

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New Edge Resident Artists Fundraiser and Performance Festival
Cernivels, Cupid and Cutting edge Dance for Valentine's Day
A benefit party and performance for the NER artists.
February 12, 8pm-2am, $15
Featuring 2011 resident artists w/Meredith Rainey/Caribou Dance Theater, Les Rivera and Jumatatu Poe/Idiosyncrasy Productions

New Edge Resident Artists Festival:
Marcel Williams Foster (theatre) – March 18-21
Mine Estrede (dance) – March 25-27
Shannon Murphy (dance) – April 1-3
Fri and Sat at 8pm and Sun at 3pm $12 $10 students and seniors



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INFINITE ARTS: Reviews, interviews and roundups galore at **citypaper.net/criticaimass**

A&E Calendar

Philobolus has come a long way. Endless prizes and countless tours later, this company still creates abstract art through theatrical multi-person assemblages. *March 3-6, Annenberg Center*

SCUBA NATIONAL TOURING CO. Philadelphia Dance Projects gives audiences a chance to see emerging artists from near and far, including IdiosyncCrazy Productions (Philadelphia) Amelia Reeber (Seattle) and Little Seismic Dance Co. (San Francisco). *March 18-19, Caswell Dance Theater, 1801 N. Broad St., 215-546-2552, philadanceprojects.org.*

PHILADELPHIA INTERNATIONAL FESTIVAL OF THE ARTS Virtually the entire local dance community is involved in this almost monthlong international arts festival, from Rennie Harris Puremovement to Kun-Yang Lin and BalletX. A street fair and tons of performances celebrate Philly's dance plenty—many as we've never seen before. *April 7 to May 1, various locations, 216-546-7432, pifa.org*

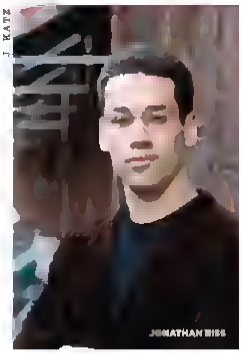
ANNE-MARIE MULGREW & DANCERS CO It's the 25th anniversary season for local dancemaker and promoter Anne-Marie Mulgrew, and we're invited to enjoy her gentle interior approach to movement and dance poems. *April 29-May 1, Rotunda, 4014 Walnut St., 215-546-7432, pifa.org.*

KORESH DANCE CO. Expect vigorous, sassy movement from a local innovator and an equally fierce troupe. It's always a treat to see a company that goes all out and relishes a challenge. *May 5-6, Suzanne Roberts Theatre, 480 S. Broad St., 215-985-0420, koreshdance.org.*

PHILADANCO Joan Myers Brown and her troupe are still cutting a rug while honoring African American dance innovators. Brown has a feel for new choreography, so this should be more than another evening out. *May 6-8, Kimmel Center, 300 S. Broad St., 215-893-1939, kimmelcenter.org*

CLASSICAL/OPERA

BY PETER BURWASSER



JONATHAN BISS Thirty-year-old Biss is one of the finest pianists of his generation, whose combination of passion and intelligence is riveting. A fascinatingly eclectic recital of music by Rand, Beethoven, Schumann and Janácek. *Jan. 25, Kimmel Center, 300 S. Broad St., 888-617-6743, pcmsconcerts.org*

PHILADELPHIA ORCHESTRA So Vladmir Jurowski will not be the Orchestra's new music director, but let's hope for more and more guest appearances from this magnetic musician. The brooding Prokofiev Sixth Symphony is the highlight of this program. *Feb. 18-20, Kimmel Center, 215-893-1999, philorch.org*

PETER STUMPF This is an audacious and exciting recital of music for solo cello, including works of Ligeti, Dutilleux, Britten and the magnificent Kodaly Sonata. *Feb. 27, Settlement Music School, 416 Queen St., 215-320-2600, pcmsconcerts.org.*

CURTIS OPERA THEATER Janacek's late-in-life masterpiece *Cunning Little Vixen* appears to be a simple fairy tale, but is laden with beauty, wisdom and bittersweet nostalgia. *March 16, 18 and 20, Kimmel Center, ticketphiladelphia.org*

ORCHESTRA 2001 The music of mid-20th-century German composer Paul Hindemith is not flashy. But because it is so well crafted and honest, the power of it sneaks up on you. *March 19, Trinity Center, 2212 Spruce St., 215-893-1999, orchestra2001.org*

TEMPLE UNIVERSITY SYMPHONY ORCHESTRA AND CHOIR Hearing a live performance of the Verdi Requiem should be on every music lover's bucket list. Temple's superb student forces, as led by Luis Biava, should deliver it with a wallop. *March 27, Kimmel Center, kimmelcenter.org.*

BELCEA QUARTET This outstanding young quartet from England shows off its stuff with a program that mixes the new (a local première of a quartet by Mark-Anthony Turnage), and the old (chestnuts from Haydn and Beethoven). *March 30, Kimmel Center, kimmelcenter.org.*

ACADEMY OF VOCAL ARTS Mozart's towering masterpiece *Don Giovanni* is, first of all, astonishingly brilliant music. But it is also a fascinating and timeless work of theater. *April 30-May 14, Academy of Vocal Arts, 1920 Spruce St. (also in Bucks County, Haverford and Camden), 215-735-1685, avaopera.org*

OPERA COMPANY OF PHILADELPHIA Good for OCP to tackle a modern work like Henze's 2007 theater piece *Phaedra* in these days of playing it safe. *June 3, 5, 8, 10 and 12, Kimmel Center, 215-732-8400, operaphila.org*

ROOTS

BY MARY ARMSTRONG

MIHAS Did you resolve to be frugal and still enjoy life? Nothing more joyful than Brazilian music, and there's even more to celebrate when these local masters perform for free. *Jan. 14, Kimmel Center, 300 S. Broad St., 215-893-1999, kimmelcenter.org*

LYLE LOVETT AND JOHN HIATT A rare opportunity to hear these two songwriters acoustic and unadorned. *Jan. 20, Merriam Theater, 250 S. Broad St., 215-893-1955, kimmelcenter.org*

LIDIA KAMINSKA Said to be the first person to earn a Ph.D. in accordion performance in this country, Kaminska is an astonishing player (witness the Chamber Music Society's sponsorship). Half of this evening's show will be tango, the other classical, accompanied by violin, bass, clarinet and piano. *Jan. 21, Philadelphia Museum of Art, 2600 Ben Franklin Parkway, 215-569-6060, philamuseum.org*

WANDA JACKSON After too many years as a rockabilly footnote, Jackson has come roaring back to center stage, still edgy and still daring the young girls to be just as raw and rowdy as they wanna be. *Feb. 22, World Café Live, 3025 Walnut St., 215-222-1400, worldcafelive.com.*

VUSI MAHLASELA A charming gentleman, large and smiling over his guitar, Mahlasela sings in dozens of African languages and brings an appreciation of the breadth of traditions native to his home continent. *Feb. 23, World Café Live.*



LADYSMITH BLACK MAMBAZO The extraordinary sounds of South Africa Ladysmith's spirit will lift you with voices blending and perpetual dancing. *March 16, Annenberg Center for the Performing Arts, 3680 Walnut St., 216-898-3900, annenbergcenter.org*

LOS MUÑEQUITOS DE MATANZAS Afro-Cuban percussion and dance traditions are safe, preserved and embellished by three generations straight from the Island. *April 23, Annenberg Center*

JOE CROOKSTON Another sleeper in the world of songwriters, Crookston is a powerful storyteller. *April 28, Lansdowne Folk Club, 20th Century Club, 84 S. Lansdowne Ave., 610-622-7250, myspace.com/lansdownefolkclub.*

TAKE6 This is a gospel show, but faith is not required to be moved by the magic of this a cappella group. The voices blend impossibly sweetly in chords so rarely heard in this genre. Take6 still mean it when they sing "Spread Love." *April 30, Annenberg Center*



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Emilie K. Asplundh Concert Hall

Barrage!
Saturday, March 26, 2011 - 7.30 p m
Emilie K. Asplundh Concert Hall

Kevin Burke with Cal Scott and the WCU Quartet "Finesse"
Thursday, March 31, 2011 - 7 30 p m.
Madeleine Wing Adler Theatre

Alice in Wonderland
Missoula Children's Theatre
Saturday, April 2, 2011
3 p m and 5 30 p m
Emilie K. Asplundh Concert Hall

Tamagawa University Taiko Drumming and Dance Troupe
Thursday, April 7, 2011 - 7.30 p m
Emilie K. Asplundh Concert Hall

Masked Marvels & Wondertales
Saturday, April 9, 2011
11 a.m. and 2 p m
Madeleine Wing Adler Theatre

Knuffle Bunny
A Cautionary Musical
Kennedy Center for Young Audiences
Sunday, May 8, 2011 - 2 p m
Emilie K. Asplundh Concert Hall

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Dickey Betts & Great Southern
SUNDAY, JANUARY 30 7:30PM

Machine Pink Floyd
SATURDAY FEBRUARY 5 8PM

CHRIS BOTTI
THURSDAY, MARCH 3 7:30PM

RANDY NEWMAN
SUNDAY, MARCH 6 7:30PM

GET THE LED OUT
FRIDAY, MARCH 11 8PM

SOUTHSIDE JOHNNY & the Asbury Jukes
FRIDAY, APRIL 1 8PM

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SUNDAY

1.16

[lgbtq]

✚ BLACK BANANA REUNION

If Philadelphia had its own version of Studio 54, it was the Black Banana at Third and Race. In the '70s and '80s, this glitzed-out, members-only hot spot was rife with disco balls, glass-walled unisex bathrooms



and probably enough white powder to put the Great Blizzard of 2010 to shame. It's no longer with us, but the folks at Voyeur are rekindling its scandalous memory with a reunion party featuring nine DJs spinning tunes from the club's heyday. Expect lots of Donna Summer and a dancefloor crowded with drag queens, but the blow you should probably leave that at home.

—Josh Middleton

Sun., Jan. 16, 9 p.m., $5, Voyeur Nightclub, 1221 St. James St., 215-735-5772, voyeurnightclub.com.

[classical]

✚ CENTER CITY OPERA THEATER

The riotous première of Stravinsky's epochal masterpiece *Rite of Spring* is one of the most fabled live music events in history. Fodder for an opera, even, for Pulitzer Prize-winning composer Paul Moravec, whose new one-act, *Danse Russe*, will get a workshop run through this weekend, courtesy of this ever-enterprising opera ensemble. His librettist, *Wall Street Journal* writer Terry Teachout, takes on all of the colorful characters, including the composer choreographer Diaghilev principal dancer Nijinsky and conductor Monteux.

—Peter Burwasser

Sun., Jan. 16, 3 p.m., $10, Ethical Society, 1906 Rittenhouse Square, 215-238-1555, centercityoperatheater.org.

| the agenda |

TUESDAY

1.18

[reading/signing]

✚ EDMUND MORRIS

A year after returning from the presidency, Theodore Roosevelt compared himself to a Thanksgiving turkey: "I am old and tough and I will be all right for everything." Edmund Morris concludes his three-volume biography of our 26th president with the magisterial *Colonel Roosevelt* (Random House, Nov 23), chronicling his strenuous post-White House years. Morris details Roosevelt's impulsive decision to run for an unprecedented third term in 1912 as member of the



upstart Bull Moose Party, his incessant world travels, and how he championed American involvement in WWI, only to lose his beloved son Quentin, a 20-year-old pilot shot down over France. Morris writes that upon Roosevelt's death in 1919, "he was at once invested with a godlike glow." But *Colonel Roosevelt* presents him as a three-dimensional — and uncommonly American — human being.

—Andrew Milner

Tue., Jan. 18, 7:30 p.m., $15, Free Library, Central Branch, 1901 Vine St., 215-567-4341, freelibrary.org.

More on citypaper.net

KARAOKE!
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portioncontrol
By Drew Lazor

BOCUSE ME MISS



➤ **CONSIDERING OUR COUNTRY'S** obsession with TV cook-offs, you'd think the Bocuse d'Or — the international cooking competition, named for legendary French chef Paul Bocuse, that takes place every two years in Lyon — would carry more notoriety here. The obvious parallel when characterizing America's cursory interest in the world's most prestigious culinary battle is soccer. Europe loves it because they grew up with it; us Yanks witness how into it Europe is and assume it's froofy and dumb.

In 2009, Daniel Boulud and Thomas Keller joined forces to change that. Just as the scrappy 2010 U.S. World Cup squad renewed American interest in footy, the chefs attached their big names to our Bocuse d'Or team in the hopes that a win/place/show would cement our country's epicurean footing on a global scale. It was a highly political and tortuously detailed process, chronicled in engrossing style in ***Knives at Dawn*** (Free Press, Jan. 4).

First published in 2009 and now available in paperback, *Knives at Dawn* sees Andrew Friedman following America's Bocuse d'Or squad — in '09, it was led by Timothy Hollingsworth of Keller's French Laundry — from the beginning, starting with an intense semifinal in Orlando (featuring *Top Chef* winner Kevin Sbraga, plus Georges Perrier as a judge) to the "pulsating thunder" of the competition floor in France, where patriotic food fans rival the rowdiest sports crowds.

Covering the competition, which requires each country to lay out infinitely elaborate meat and seafood setups (far less accessible than the fare at an average restaurant; former White House chef Walter Scheib likens the food to haute couture), is a dense endeavor. Thankfully, Friedman does a splendid job dissecting the esoteric language of the formal kitchen, where organization is religion and the chain of command is law.

Since the 2011 Bocuse d'Or goes down on Jan. 25 and 26, *Knives at Dawn* is a peerless primer if you plan to delve into the competition, which is broadcast in more than 100 countries. For more, see bocusedorusa.org.

(drew.lazor@citypaper.net)



SWING BATTER: Chef Peter Felton's "poussin and waffles" is the Fork & Barrel menu at its most playful.

NEAL SANTOS

[review]

HOUSE OF WAX

Illuminated by candles or not, Fork & Barrel's ambitious beer program overshadows its here-and-there food. **By Adam Erace**

FORK & BARREL | *4213 Ridge Ave., 215-848-1990. Open Tue.-Sun., 4 p.m.-2 a.m. Appetizers, $4-$12, entrées, $12-$18, desserts, $7.*

Armed with a theater usher's flashlight, Fork & Barrel's bartender went spelunking in the beer box. The multitudes of pillar candles along the bar threw Gothic shadows through this deep, narrow East Falls tavern, and in the dark, it took my brew steward a sec to unearth the Birrificio Del Ducato L'Ultima Luna, a peculiar Parmigiano barley wine.

A minute earlier, studying the eight-draft, 120-bottle selection, I asked this bartender about the Luna. "How is it?" He looked at me, or through me, and his eyes turned into saucers. "It's Del Ducato ... it's amazing."

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At roughly $1.50 an ounce, the murky mahogany brew may be amazing — still and murky, it's as complex and funky as a fine tequila — but it ain't cheap. Few of Fork & Barrel's bottles are, but owners Matt Scheller and Matt and Colleen Swartz curate a collection so thrilling it more than justifies the price of admission, plus the travel time to this hilly waterfront 'hood.

They've got the requisite Belgians stocked, as well as American crafts in the second-story Cask Saloon, but where Fork & Barrel excels is the rare, the endangered, the odd, the emerging. The barman had to sprint down to the basement to retrieve a 750 of Liefmans Cuvée Brut, a beer that nearly became extinct when its holding company tanked. He unwrapped its garnet foil like a groom would his bride's lingerie and used a traditional pouring basket — it keeps the sediment in the bottle and not in your glass — when releasing the racy sour-cherry cascade.

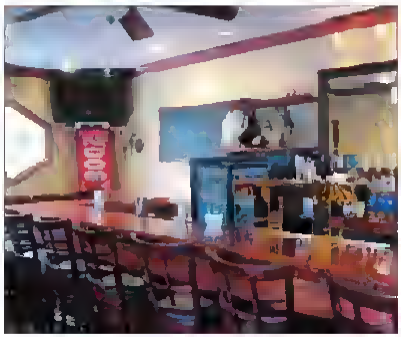
This bar is the de facto local champion of Italy's maverick craft-beer scene, with Birrificio Italiano's easy-drinking Tipopils pilsner freshly tapped and a cellar full of Belgian-influenced passanos that proves the boot is more than just Peroni. When only five firkins of Dogfish's "Gma" collab with Italian brewers Birra del Borgo and Baladin arrived Stateside, one went to Fork & Barrel.

Scheller and his partners know their booze. The trio also operates Bethlehem speakeasy The Bookstore, plus Tap & Table in Emmaus, and has plans to expand their beer-geek-chic brand into Center City later this year. Their staff is whip-smart — maybe a little too smart, as it's possible to get conversationally steamrolled with beers and brewers. When in doubt, just ask for a recommendation. Like my beer-drinking buddy, whose tripel request yielded a sensationally spicy De Dolle Dulle Teve, you won't be steered wrong.

While the beer service is impeccable, dinner service needs help. Nearly 40 minutes passed before food arrived, and when it did, it was all at once. Nobody's looking for an orchestrated repast, certainly not in Fork & Barrel's cool, casual digs, but a short intermission

>>> continued on page 40

✚ WHAT'S COOKING



Ommegang Beer Brunch at the Wishing Well *Sun., Jan. 16, 11 a.m. 3:30 p.m., $10 $30* ➤ Wishing Well chef Carmen Cappello is serving up a hearty brunch — each dish paired with a beer from Ommegang — this Sunday. Check out Cappello's scrapple-topped SHAME sliders paired up with a BPA, a pork trio (braised belly, crispy skin, housemade sausage) served with the brewery's potent Three Philosophers, and more. Get the whole shebang as a four-course tasting for $30 (with 4- to 5-ounce pours), or order dishes a la carte ($10-$26) with the full-on beers. Walk-ins are welcome. *The Wishing Well, 767 S. Ninth St., 215-238-6555, wishingwellphilly.com*

Center City District Restaurant Week *Jan. 16-21 and 23-28, $20-$35* ➤ You know the drill. Snag three-course, $35 dinners at restaurants, plus $20 lunches at a slightly tighter roster of participants. Notable names this year include Barbuzzo, Cooperage, Fork, Garces Trading Co., Lacroix, Le Bec-Fin, M Restaurant, Oyster House, Percy Street Barbecue, Tinto, Tweed, Union Trust and more. *For a full list of participating restaurants, visit centercityphila.org/life/RWRestaurants.php*

Schramsberg Vineyard Sparkling Wine Dinner at Granite Hill *Fri., Jan. 14, 6:30 p.m., $65* ➤ Chef Philippe Trosch of the Philadelphia Museum of Art's Granite Hill (a Stephen Starr production) is serving this dinner, based around sparkling wines from Napa's Schramsberg Vineyard, to ring in 2011. (The restaurant typically open only during the day, serves dinner on Fridays to accommodate the Museum's "Art After 5" crowd.) Courses here will include smoked potato ravioli with duck confit paired with Schramsberg's Mirabelle Rose, and roasted Alaskan black cod paired with the winery's Blanc de Blanc. PMA members will receive a 10 percent discount. *Granite Hill, Philadelphia Museum of Art, 2600 Benjamin Franklin Parkway, 215-684-7930, philamuseum.org/dining*

Collingswood Mac-Off *Mon., Jan. 17, 6-8 p.m., $4-$10* ➤ This event, benefiting the Food Bank of South Jersey, will see chefs like Mark Smith (Tortilla Press, the event's founder), Alex Capasso (Blackbird/West Side Gravy) and Rakesh Ramola (Inda Blue) putting out their best renditions of classic mac 'n' cheese. *Collingswood Community Center, 30 W. Collings Ave., Collingswood, N.J., 856-662-4884 x133, foodbanksj.org.*

—Drew Lazor

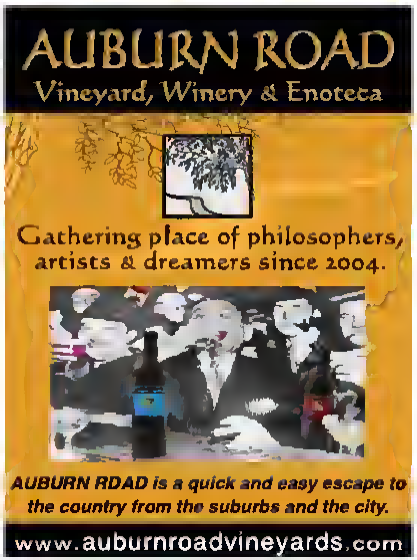
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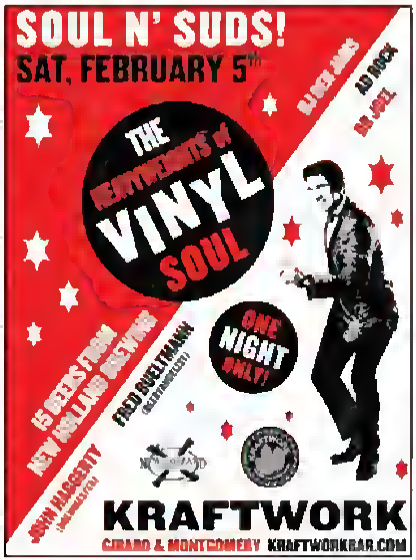
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House of Wax
<<< continued from page 38

Deciding what to eat is almost as difficult as deciding what to drink.

between apps and entrées would have been nice.

Fortunately, the bar wasn't that busy, and we were able to hog a whole stretch, eating and passing with alacrity, speed-dating chef Peter Felton's food before items, like the house-baked pretzel, lost their heat. Unlike the typical loopy Germans, this tightly wound wonder looked like a cinnamon bun, no holes to speak of but plenty of burnished-brown surface area good and crusty with coarse salt. Crunchy outside and doughy inside, it arrived warm on a long slate plate between finger-paint squiggles of forgettable honey and blue cheese mustards. With stronger condiments (served in ramekins), it could make a serious run for Brauhaus Schmitz's long-unopposed pretzel title.

Deciding what else to eat is almost as difficult as deciding what to drink. Many of Felton's offerings sound so good. Basu Soleil oysters with framboise mignonette! Monkfish chowder with waterzooi! The "Ploughman's Lunch" of garlic sausage, pâté, ham and cheese, accoutrements and a flight of beers for $23! I wanted it all, and some of the items I ordered came with a big fat side of regret.

The mussels were dry and vapid, any personality in their Duchesse broth smothered flat by cream and aioli overkill, while the house-cured Irish bacon needed salt. (Has that ever been said about bacon?) Sliced thick and grilled, the meat was lean as a model and tough as a tire, layered on an English muffin with a fried egg and farmhouse cheddar like an upmarket McDonald's breakfast sandwich. An actual McMuffin might have been better.

Small tweaks would improve other dishes. The black pepper-freckled frazzi pasta buried under dunkel-braised oxtail ragu should be rolled thinner, while the ragu would benefit from the brightening effects of fresh parsley and lemon, the zest in the scattering of hazelnut gremolata just wasn't cutting it. A more distinctive waffle could heighten the playful crisp-skinned poussin and waffles. As they are now, the buttermilk grids feel too soft and breakfasty, though the veal stock-fortified maple syrup made a convincing savory campaign.

My favorite foods at Fork & Barrel came from the "Share" sections of Felton's menu, where fontina gave the "fondue" — quotes because the crock is baked, rather than melted in a pot — real attitude. Cubes of sourdough looked like marshmallows adrift in a mug of white hot chocolate, their tang a friendly foil for three-cheese dip bolstered with shallots and garlic, thinned with Blanche de Bruxelles.

Even better: Felton's uovo in brodetto, a set of sunny-sides baked in a bowl of badass gravy that counts bacon, pork sausage and ancho chili among its ingredients. Pierced with points of sourdough, the delicate yolks bleed, turning the coarse, tomato-red sauce a bright orange. This might be a riff on Eggs in Purgatory, but paired with one of Fork & Barrel's Italian ales, it's heaven.

The bread pudding makes a fine finale, but it's also advisable to end a Fork & Barrel experience the way it began: beer. (The sharp cherry rush in the last swallow of Cuvee Brut really made the pudding's chocolate chips stand out.) Though the food may falter here and there, the brews are beyond reproach.

(adam.erace@citypaper.net)

feedingfrenzy

By Drew Lazor



NOW SEATING

The Dandelion | Stephen Starr's latest restaurant is a flashy hop across the pond, a multi-floor U.K. pub with a legit British chef. With 135 seats scattered throughout six distinct spaces, it's got the feel of a musky English estate, down to the fireplaces, framed portraiture and he-shaded chandeliers. Robert Aikens, whose last gig saw him cooking alongside his twin brother, Tom, at his restaurants in London, has put together a menu of polished British fare (fish and chips, rabbit and shepherd's pies), plus roasts available on Sundays and bank holidays. Check out the rotating British cask ales (Wells Bombardier Bitter, Young's Double Chocolate Stout). They're open nightly for dinner now, and will launch lunch, brunch and afternoon tea in a few weeks. *124 S. 18th St., 215-558-2500, thedandelionpub.com.*

Little Fish | Mike Stollenwerk's tiny restaurant, which closed at Sixth and Catharine due to structural concerns with the building, is back — and just a block away, in the former home of Salt & Pepper. (Robert Reilly's restaurant has relocated to 1623 E. Passyunk.) Now that Stollenwerk is focusing on Fish at 1708 Lombard, his former sous Chad Jenkins has taken the reins of the BYOB, but the approach hasn't changed — highly composed seafood plates populate the winter menu. The $28 five-course tasting originally held on Sundays has been bumped up, slightly, to $33. They open for dinner daily at 5:30. *746 S. Sixth St., 267-455-0172.*

LITTLE VITTLES

Josh Lawler, former chef de cuisine at **Dan Barber's Blue Hill at Stone Barns**, will take over 1120 Pine St. (formerly **Paul**) for a restaurant targeted to open in March. ➤ **Chip Roman** of **Blackfish** and former **Lacroix** chef **Jason Cichonski**'s first collaborative project will be a takeover of what was **¡Cuba!** (5609 Germantown Ave.). Cichonski will open his own spot, in partnership with Roman, later this year.

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215-735-8444, ext. 218.*

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UTILITIES PD OXFORD CIRCLE!
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Temple No credit check 2 bedroom walk in closets pets ok $500's. Locators 215 922 3400

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2 STORY REHABBED HOUSE!
Richmond Nice 3 bedroom 2 story. Rehabbed house yard appliances pets ok! Locators 215 922 3400

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GERMANTOWN NO CREDIT CHECK
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LEASE PURCHASE QUEEN VILLAGE
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MANAYUNK HOME WITH YARD
Manayunk 3 bedroom 2 story home hardwood floors lease-ment yard pets ok $1100. Locators 215 922 3400

NO CREDIT CHECK 9 BEDROOM
Frankford 3 bedroom No credit check yard pets basement $700's. Locators 215 922 3400

OXFORD CIRCLE
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PETE OK LOWER KENSINGTON
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SO PHILA RENT TO OWN!
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Homes

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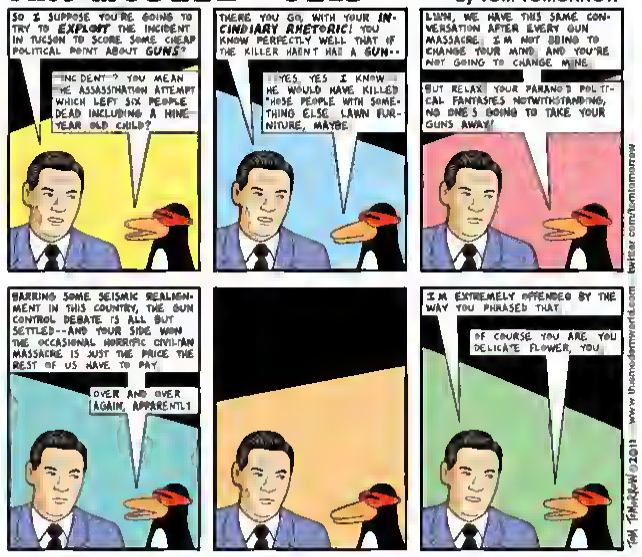
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section 8 welcome (732)773 7h71

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27th & Wharton 2 BR $700
basically new construction finished basement Sec 8 ok Call Tony 215-681-8018

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[illegible] 2 BR $775 Sec 8 ok per mo private hardwood w/d 215 525 4245

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25xx S 62nd St 2 BR/1 BA $775/mo newly renovated open porch 215 680-4275

52xx Willows 3Br $750
carpet floors, w/d hookup Section 8 ok 267 218 2h00

homes for rent

56xx Thomas Ave 2br $850
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58xx Walton 3Br/1Ba $775+utils
open front porch great block newly renov "The Landlord that Cares" Tesha 267 584 5864 Mark 610 764 9739

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73nn Theodore St 3BR $650
newly renov f b/sment 215-892 6848

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5826 Fernwood Ave 3 BR/1.5 BA $975
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56th & Christian 4br/1ba $1050+
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58XX BELMAR Terr Lrg 3BR New paint, Refrig porch yard $725+ 267-645-9421

6Cxx Pine 2 BR/1.5 BA $740+
newly renov w/d eif 1/15 610 316-4443

638 N Yewdall St. 2Br/1Ba $600+utils
1st month+1 month security 215.477.8254

727 Holly 3 BR/2 BA Sect 8 ok
LR DR Kit Fml & hk yd (215)756 5120

W Phila 2br/2ba 2 story house, fully furn'd 2 TV s w/d a/c rm 267 486 6448

UNIVERSITY CITY RENT

West Park 3BR/1BA $750/mo + util
43xx Rene St
No pets 215-880 5112

OVERBROOK/OVERBROOK PARK RENT

6608 Hadfield n 1br 2BR/1 BA $885
5624 Leeds St 2BR/1BA $995
new rugs w/d,a/c,d/w,heat 215 740 4900

OVERBROOK PARK 2 BR/1.5 BA $1075
Also leases in Upper Darby 610 642 5655

Overbrook Park 2 bed 1 bath $1200
new paint, new kitchen 215-666-1117

NORTH PHILADELPHIA RENT

19xx N. Croskey St. 4Br/1Ba $800+utils
no pets Sec 8 welcome 215 609 4120

24th & Clearfield 2br $675+utils
large kitchen renovated 1 month rent & security basement (267)421 1028

24XX TORONTO lrg 3BR, New paint Refrig porch yard $750+ 267 645-9421

28xx N Taylor 2Br $800+utils
newer three bedroom 215 828 1530

29xx Ringgold 3br $700+utils
renovated Sec 8 OK (215)424-2795

3130 N 27th St 2br $575+utilin
porch kerni shorter lease (215)227 2321

44xx N 3rd 2Br $650
spacious close to trans, 267 230 2680

Brewerytown 3br/2ba $800 water inc basement, small yard near trans, 2 mo sec 1 mo rent avail 2/1. (215)765-5256

Ogontz/Broad vicinity 3br/1ba $1000
rear,new4, lrm, rear & sec (908)294 1710

TEMPLE UNIVERSITY AREA RENT

12xx Hilton 4 BR/2 BA Sect 8 ok
behind Temple Dental new paint porch yard near transportation (610)337 2244

LOGAN RENT

4616 N Marvine 3 BR/1 BA $700+utils
dryer, Lndpa,$2100 move in 267 87o 4446

OLNEY RENT

202 W Spencer St 3Br/1.5ba $900+util
Newly Renovated Call (215)284 1091

HUNTING PARK/NICETOWN RENT

15xx Wingohocking 2 BR $650+ rug
Sec 8 ok 215 329 2843 or 215-229 2433

16xx Jonkins 2 BR Sect 8 ok
new paint, decor, ac trans (610)327 2244

GERMANTOWN RENT

20xx Church In 2br/1ba new $750+util
newly renov rear yard basmt fenced porch 1 mo rent 1 mo sec 215 540 2404

5211 Lena St 3 BR/1.5 BA $850
newly renov w/d mint heat 267.235.1166

60xx Magnolia St 2br $595+utils
backyd open front porch 215 242 5810

Manheim St 4 BR $1100
newly renov f&hwd floors new kitchen lg bathroom near trans 215 495(7100)

CHESTNUT HILL/MT. AIRY RENT

2xx Cheston St 2br $850+utils
Porch Ce pat Newly Renov 215 577 1886

PORT RICHMOND RENT

2449 E Ann St 2br/1.5BA $950
newly remodeled kit/bath 267.767.3551

KENSINGTON RENT

12xx Bingley 3Br $975
no pets Sec 8 OK, applies 215 825 3615

18xx Schiller St 5Br $975
no pets lrg yd credit check 215.335.3615

20xx E Ann St 3bd $650
Sec 8 ok No pets 215 539 7856

22nn Potter St 3 BR $675
newly renov credit check 215 327 2202

FRANKFORD RENT

51xx Akron St 2Br/1ba $825+ utils
2 month sec (215)868 3010

FISHTOWN RENT

25xx E Gordon St 2BR/1BA $800
ad new renov lk apmt (267) 240 5841

NORTHEAST PHILADELPHIA RENT

45xx Kraydon St 2br/1ba $875
finished kernel, lofty modern kitch, deck newly remod bath/tile (215)227 0202

Byberry/Bustleton Vin 2BR $850+utils
1st floor, newly renovated C/A, refrige D/W W/D w/w carpet, cable near transp, no pets, Ted 215-852 6544

Cottman & Bustleton 2 BR/1 BA $900+
2 story, modern kitch & ba, 215 280 2523

FELTONVILLE 3br/2ba $925+
basement/gar See B OK 215 757 4260

Juniata 3 BR/1 BA $875+
2 mo sec 1 mo rent Mr Ten 267.287.2178

Mayfair 3br/2 5bs $1 300+utils
walk-int bsmt w/d No rmkg/pets short/long term no garage 215 947 2805 lv Msg

OXFORD CIRCLE 3 BR/1 BA $875+
garage no pets Call 215 750 3612

BUCKS COUNTY RENT

Bensalem 2 BR/1.5 BA $1400
sgl fam, in Neshaminy mall 215 757 6472

DELAWARE COUNTY RENT

Brookkenen 2BR/1.5 BA $1 300
Cambridge Square Twnhse 215 353-1919

MONTGOMERY COUNTY/ SUBURBAN RENT

Ann Bell 2Br/2 Stv Condo + util $2200
like new, new appliances private back patio Call 610 608-8102

Lafayette Hill 2BR/1 5BA $1200/mo
Condo Bright and updated Heat & Water Included 610 497 2700

CAMDEN COUNTY NEW JERSEY RENT

Somerdale 4 BR/1 5 BA $1585+
central air garage yard family room dining room laundry 856 245 0747

GLOUCESTER CO NEW JERSEY RENT

Rte 41 4Br/2 5ba $1595
newer 2 story family seat/in gar/4 deck, washer/dryer 856 208 1152

resorts/rent

POCONOS RENT

Silver Creek Lodge 5br lrge L2 SawCreek
3Br/2ba sing & 1/17 L2/1 L/28 2/4 2/11 2/21. Weekend or Weekends 609 597 6492

SPLIT ROCK 4BR sleeps10
267-918 2991

apartment marketplace

CENTER CITY APTS

4xx Walnut 2BR $900+ HEAT/WCL
yard, hrdwood, all other lgm 215.218.3174

Belle Vista 2BR 2 ba full amenities
Roof deck $1500+utils. 215-407-4891

Front St / Northern Libertiex (2) 2br
(2) lbr hi-level deck, eik kitch, hdwd w/d $1150 $1250 Call (215)879 5200

SOUTH PHILADELPHIA APTS

1545 S. 20th St 1Bd $550/mo
$1100 move in (215)781-8049

1851 S. 22nd St Studio $450 +util
1st Floor Rear Call 215 207 1123

22nx Christian St Studio $726
2 months to move to 856 620-9520

SOUTHWEST PHILADELPHIA APTS

11xx S 52nd St Lg Studio $420
Move in 1 month security 215-917 1001

17xx Springfield 2BR $675+ utils
hrdwd firs w/d bkup gen 267 220 2600

1900 S 65th St 2BR Apt
Newly renov Lic #400451 267 767 6950

2312 S 65th St 2 BR $800/mo
spacious apt. Incl all utils, 215-280 0794

55xx Larchwood 2BR $650+ utils
Backyard storage space 484 908 2206

58th & Cobbs Creek 1 BR $585+utils
newly renovated call 215-477 7652

62xx Elmwood Ave 1br/1ba $525/mo
2nd flr apt new appliances 267 715 8990

67xx Guyer Ave 1br $675+elec
duplex, assigned w/w, (215)407 1295

WEST PHILADELPHIA APTS

5xx W Berkshire 1Bd $550
renovated section 8 ok (215)424-2705

140xx N 52nd St 1Br $650
2nd flr $1800 move in 610-454-0262

4xx S 62nd St 1Br $600+utils
$1800 mm 2br also avail 267 972-6992

60th & Race Vic 2 BR $695+
$1200 to move in Call 610-772-4373

62nd & Parkside 2 BR $650+utils
3rd flr 8 studies from $580 215.264.7944

748 S. 50th St 2 BR $700
Call 856-874 8060



10xx Belmont Ave 1BR $575+elec
1st flr laundries, priv yard, fenced yard $1150 move in cats welc 215-868-8748

S 60th St. 2 BR/1 BA $900
newly renovated, spacious, washer/dryer, gas heat, Call 215-669-7913

W Phila 2 3 4 & 6 BR Avail Now
1 to Mid East Suburban Call 215 386 4791

UNIVERSITY CITY APTS

34xx Hamilton St 1g 2 BR $440+utils
hrdwd floors washer/dryer 215 917 1001

Powelton Village Effic $520 1 BR $640
+ util 1st flr, gd trees, 3 mo sch, gd credit agcy, No Drugs, Smoking 215 222 6060

OVERBROOK/OVERBROOK PARK APTS

61xx Hessen Rd 1 BR $550
LR & DR, hrdwd firs, (267)230 2600

6239 Haverford Ave 2br $650+utils
1st flr 5 room, 4ack yard 215-747 0050

4539 Haverford Ave 1br $500
lg deck w/d, a/c, nice rear 215 740 4900

7418 Brockton Rd 2br $795
s/m, w/d, deck, quiet spc (215)740 4900

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75er Sherwood Rd 2br/1ba $800+utils
nice to transp & shops 267 249 2506

Overbrook Park 2Bd $750
Attached gar, quiet area 215 266 4471

CITY LINE APTS

Bowman Pk 2 BR $595+
2nd flr duplex w/d garage 610 649 3626

WYNNEFIELD/WYNNEFIELD HTS APTS

39xx Jenkenson 2 BR/1 BA $775+
1st flr, w/d, garage, eif 1/15 610 316 4442

Bryn Mawr Av 1 BRs, hdwd flrs $625-
725+ nook gas & elect 215 247 0470

NORTH PHILADELPHIA APTS

12th & Erie 1Br or 2 br $400
2 months to move in (215)228 6078

2528 N 15th 2 BR $600
25xx 11th St. Studio $450
Apartment Section 8 ok, 215-680 2525

47xx Verner St. 1 br $425
no pets credit check 215-335-3615

5728 N Park Ave 2 BR $740 incl gas
3rd Flr Kitchen & Bath 267-977 5194

K37xx N 15th St 1BR $575/mo
St. S ve ve kent limit 215 792 6720

TEMPLE UNIVERSITY AREA APTS

1145 W Venango St 2br $600
hw flrs new kit/bath 215 539-7336

13th & Erie 2 BR $850
spacious rooms, updated kitchen conn fan 267 872-4703 or 267 284-3220

1600 W Erie Studio $500
Also 1 BR $600 Call (267)230 2600

1815 N 27th St Efficiency $600 incl utils
lg alcove, land, community bk security deposit req'd, avail now 267-402-3803

18xx Glenwood 1 BR $500+ utils
2nd flr duplex, credit check 215-676 0886

LOGAN APTS

49xx N 11 St 2 BR $675+ new
Stove $500 newly renov 267 602 6739

51xx N 12th St 1 BR $525+ utils
1st flr, open area living room (215)224 9414

OLNEY APTS

15x W Roseland 2br/2ba Sect 8 ok
+ Game Room & Yard 215-805-6455

322 E Olney Ave 2Br/1Ba $650
1st floor Sec 8 OK (215)580 0660

The Julien Apts $600 Ogontz Ave
Studio 1Bd & 2Bd Bright & Spacious Apts
1st Month Free to Qualified Applicants
Students Senior Citizens & Sec 8 Welcome!
Call or Come In M-F 9-5pm 215-224-0900

HUNTING PARK/NICETOWN APTS

15th & Erie 2 BR 2nd flr $550+util to
renovated no smoking 247-809 7866

23xx Tioga St 2BR 2nd fl $675+ utils
1st/last/sec Call Mike 215-908-6576

Broad & Hunting Park 1 BR $575+
Move in incentive! 215-621 7923

Hunting Park 1Br $550
Sm lt kitch $1450 move in 215.232 0939

Hunting Park/Nicetown Apts 37XX N
Sydenham St Effic $450 utils, Lrge
rmt & 2 mo sec. Apt Fee 215 879-9101

GERMANTOWN APTS

172 W Manheim Studio $525+ 1Br $425+
Amenities immediately $990
move-in special 215 317 3785

1BR & 2BR Apts $600 $825
spacious great loc upgraded heat incl
PNA pets welcome! 215 566 9371

2 BR WAINUT TOWNHOUSE FOR RENT
SPECIAL $99 Sec Deposit! NO HISTORIC
Call Today for Appointment 215-848-2700

5220 Wayne Ave Studio & 1Br
newly renov 267 767 6959 lic # 507548

6321 Wayne Ave Efficiency $550
1 BR $600 2 Bks $700 (215)776-6277

601 Church Lane 1br/1 2br apts
nr Le Salle Univ. Call 267 767 6959 lic#494336

44xx Lenhart 3 BR $825
Renovated, 4, w/d hookup, 267 230 2600

GREENE & HARVEY WINTER SPECIAL!!
Lux. 1BR S Newly den w/w, g/d, o/h, new kit
ready. Laundry/Security patio/self strt prkg
215 233 3322 215 275 1457

Logan Mt Airy & Germantown 1 & 2 BR
Starting at $625 newly renov heat incl
pets close to trans Call 215 748 8049

MANAYUNK APTS

BOMINO LN 1 & 2 BR $745-$875
Renov prkng D/W near shopping & transp
move in special 1st mo free 215 500 7800

Menyunk Ave 2 BR $995+ nicle
hdwd flrs, a/c, w/d, no pets 267 2 52 0945

CHESTNUT HILL/MT. AIRY APTS

83xx Germantown Ave 2br $675/mo
Lrg liv units w/w apt yrd 215 681 2896

Green & Washington Ln Effic $470
newly renov, 2nd fl, utils inc 215 552 5200

Kenilworth Mt. Airy 1BR $750
All new, newly have hardwood floors through out and vaulted ceilings. Separate living room and dining room. Updated new rustic tile kitchen and Chestnut Hill East train line. Ask about our specials! 268 $850
215 844 1200

Pickering Ave 1Br/1Ba $700
lin room, din room, heat & hot water incl move in from Mello 609 254 7618

W Mt Airy 2br/1ba apt $1060 $1150
In restored Mansion Apt! LR hw flrs mod kit w/ ceramic flrs, 65 new apple wd no off st prkg. Across from Usual train sta nr a Call Jeffa soon! (215) 849 4342

OAKLANE APTS

e St N 12th St 1 br $490 2 br $595
all appl laundries new paint 215 216 7117

67xx N Broad St 2BR $650/mo
2nd fl, EIK, appl, heat yd 215.276.2003

67xx Wyncote 2Br $650+utils
2nd floor duplex 267 975 8521

★★★★★

Broad & Cheltenham $650 Studio $525
Quiet Balcony SEPTA 215 717 8245

KENSINGTON APTS

Diamond Street 2 BR $595
1st floor, available now 267 968 7043

FRANKFORD APTS

16xx Kensington St 1Br/1Ba $550
1st flr, hdwd flrs, close to transp & near, clean, new paint, porch 215 748 4745

4645 Penn St 1BR $650 newly renov
Gas and water inc 215 781-8072

4840 Oxford Ave Studio 1Br 1 2Bs apts
Lndry,2fl,7 apts 267 787 6959 lic# 214348

Orthodox & Large 1 BR $590
2nd [illegible] area 215 289 2973

NORTHEAST PHILADELPHIA APTS

11xx Cottman Ave 1Br Efficiency $495
good location, new paint, 215 426 4339

13xx Haworth St 2br Sec 8 ok
newly remodeled, laundry facilities (215)205-9910

6812 Oltmen St Large 1 BR $725+utils
orig. hdwd flrs, 267 767 6959 Lic# 212751

Lewndale 2br $725+utils
2nd flr w/ fridge a/c (215)242-2140

Northwood 2 BR $600+utils
LR, full kitchen & bath, 605-858 1342

Paul St Studio 1Br & 2Br $490 & up
near to transp & schools (848)448 0056

xxx Torresdale Ave 1BR $650 2 BR
$850+ utils. Sec 8 & Handicap welcome. Not Wheelchair accessible 267 252 2292

DELAWARE COUNTY APTS

Call agent 2 BR $750
Inkbennit w/d a/c no ailing fans, w/w new to trans & shops, 610 356 2438

Glenolden 1g 1 BR $675
includes heat & hot water, 2nd floor, off St parking, EIK, Mint Seal 610 626-4808

Lenndowne spacious 1Br $750+utils
close to trans 610 772 4505/610 284 3323

UPPER DARBY 1 BR $725
new appliances w/w, AC, close to trans & shopping, all utils incl 610 356 2438

Upper Derby Studio $600 1br $700
1st floor, washer, water inc 247-702 6216

APTS, ROOMS, HOUSES TO SHARE

EAST OAK LANE-Fmn lrg where kerosene $450 mo, no utilities req'd 2 5 546 0634

ROOMS

Furnished Rooming House Near Temple
$85-$95 wk 2 wk security deposit 215 960 1000

22xx N 17th St, room mate wanted Kitchen, Bath $85/wk SSI Welcome 215 605 6564

24th & Allegheny Clean Rms $180
$125/wk $375 mo. 267 251 0282

★★★★★

27th & Lehigh $125/wk nice rms, well maint, emergency heat (610)667-0101

20nk & Dauphin nr rooms
267 975 4102 or 215 763 6951

20th & Wharton Clean rooms for rent
$100 wk $300 move in (267)251-0382

22nd St & Ridge Ave $100-125/week
Large renovated furnished room near Fairmount Park and hospitals
215-317 2708

42xx Frankford Ave lbr $490
2nd flr priv kit & bathroom 215 298 2073

43rd & Wallace 1 furnished $60/wk incl
utils $160 move in 267 357-5216 lv msg

★★★★★

54xx S. Yewdall Spacious Inn room available, kitchen $125wk 267 602 7174

56xx Warrington clean/quiet very warm $200/br-only $400/mo (215)668 3591

60xx Vine St $115/week 2 week security ashley House Call Gee 267 767 4496

623 N 54th St Rooms for Rent $100/wk, $400/mo SSI Welcome 215-205-3251

62rd & Merkel 13th and York
15th & Clearfield Call 267 506-4006

652 Brooklyn $100 week $300 to move in Rare w/refrige in 1th 781-6849

6th & Erie Clean room $400/mo
includes utilities $100 sec 215 229 2423

All Areas Furnished Rooms $125/wk
No Credit Ck move in today 267 495-6847

Brewerytown Move in Special lux. rm $450 Wear last wing 267 632 2286

Broad & Erie $110/week + security
single linen n/e 2 584 s (215)880 1799

Broad & Elm, share kit & bath $95+/wk NO DRUGS 215 228 5078 or 215 220 0556

Broad & Hunting Park lrg room mate w/ pri vate bath $100/wk 215-552 5203

Broad & Olney deluxe furnished private privacy $110/wk Sec 8 OK 215 572-9823

Broad & Somerville clean furnished
decorated, near trans, 215-455 7486

BROAD St Move in Special $100 Large, ain lam shed rms w/w, rent 215 461 2894

Broad & Wyoming area lg fully furnished $200 sec $135-$150/wk 267 784-9284

Cambridge NJ great furnished room nr all kitchen in my lovely style home $125/week, 2 weeks rent & 2 weeks security (215)549-2484

Church & Frankford Room & Apt.
No Drugs 410 251-4448 after 2pm

Darby near N/S $125/wk noble & utils inc use of house 484-469-8753

Frankford area $95-$130/wk
newly renov Sec dep req 215-432-5637

Germantown 53xx Wakefield St Huge rooms for rent, no sec dep 215-587 2965

Germantown/Mt Airea - Nice Cozy Rooms
Private entry, no drugs (215)548 4083

Germantown Beautiful furnished room, new4u ready, bath $425/mo 215 438 3001

Germantown LARGE Room for Rent Please Call (215)548-4629 8am til 8pm

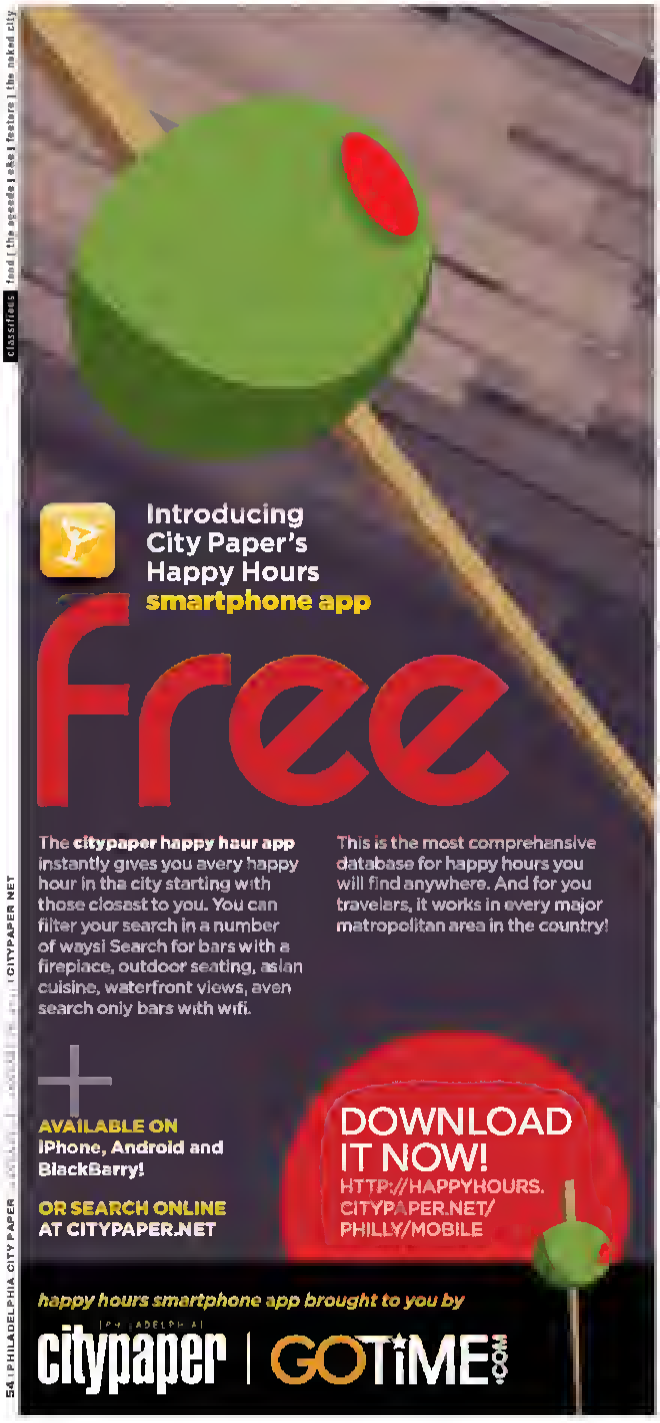
Germantown Room $85 wk
$25 to move in Call 215-817-4898

KENSINGTON Clean Furnished Room No drugs $180 $400 Ced (856) 465 6807

North Phila West Phila & Logan- Private rms $70 $125/wk + APT 609-877-0276

N Philadelphia 21XX Marston St
$320 per month SSI OK 215 617 7188

N Phila Frnn Priv Eol $80 & up SSI ok Rent Trans, Ave Immed 215-743-5565



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SUBARU

N. PHILA Inclusive gas elec. W/D clgt $425/mo dep st required 267 342 1226

S. Phila Sr citizen furn studio occup $125wk util inc no Smoking 267 385 5932

OVER$$$$$ newly renov hse to share no deposit req. all utils incl 215-879 2570

South Phila 26 Oakford $85 $95/week Please Call (267) 597-6142

S Phila @ Hawthorne Park - near CC Lowest Rates SSI ok. 215-668-4812

SW $105/wk Use of kitchen. 215-206 3832 or 267-404 8881

SW Phila $100-$150/wk, priv BA, priv entry single occupancy.267 597 1536

SW Phila $110-$125/wk $300 move-in special all utilities incl (484)620 7182

SW Phila 6520 Llanerch Rooms incl cable & a/c use entire house, kitch LR, OR absolutely No drugs. (267)228-4536

SW Phila Room $380 to move in Fully furnished BA & kitchen 267 257-6327

Tioga/Temple Hospital Area. large,clean rooms for rent no drugs 215-225-4109

West Philly $115-125 Newly renov $380 move in 856-413-0982

W & S Phila nice rms, well maint kitchen privileges, attic incl 215-350-5626

W Phila clean furn rooms use of kitch $120/wk Sec Sec & SSI OK 267.847.9512

W & SW Phila Newly renov rooms, share kitchen & bath all utils incl 215 768 7059

WYNNEFIELD No drugs $110/wk w/cable 215-387 3862

automotive

DODGE

CARAVAN 2005 $6900
57K mi 6 cyl very good cond 856-308-3279

FORD

F150 4Dr Ext Cab 2002 $11,500/obo 50k exc cond low mi etcs (215)778-7632

HONDA

ACCORD 2008 $15,000
2 door 4 cylinder 5 speed manual. 6850 miles Garage kept 215-677-3992

Civic LX 2008 Only 39k mi! $10,800
4dr auto no dents, looks & runs like brand new exc warranty 215.676.4037

KIA

RIO LX 2008 69k mi $5800
4dr auto a/c CD/MP3 no dents, looks & runs like brand new exc (215)676-4046

LINCOLN

TownCar Sig Series 2003 $11,500
47k mi loaded garaged (856)931-5534

Altima 2.5 S Special Edt 06 $9500
auto 96K gd hpt 1 owner 267.251.8859

SCION

SCION tC 2008 $13,900
Silver 16,500 miles 856 795 2047

SUBARU

Impreza Outback Sport 2004 $9,800
low mi wall metal white 302 416 2297

TOYOTA

CAMRY LE 2010 Only 29k mi! $14,800
auto, air c, 6cd in, dash is scratch anywhere you'll think its new I've ever.215.464.2741

Toyota Corolla CE 2007 $8,800
Black 84k hwy mi 1 owner Wife A Looks 267 393 3296

Toyota Corolla LE 2005 $6600
Grey 102,037 miles Very Good Condition 215-432-9078

VOLVO

S 60 2003 $8000/obo
FWD 91k mi exc cond (215)855-4703

ANTIQUE & CLASSIC CARS

Mercury Cougar 1970 $15,000
restored matching # s nice 215 781 5940

Plymouth Barracuda 1968 $8500 obo
Model S V8 8 & 3/4 Posi 215 781 5940

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Sun Jan 9th 11AM 4PM
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Tattoo contest and fashion show
Large selection of bikes on display
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Honda Pilot 2006 $14,995
EX L Silver like 5cd new tires ram start gps, close carfax, 1 owner beautiful 87K 215 806 7868

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(2) Yamaha 350 2001 $2600 obo
'89 Roadhee $2500 obo 215-252-2951

Acura Integra 1997 $3895
2dr 80k, Sept gorgeous 610.524.8835

AUDI A4 1998 $4,500/obo
All wheel drive, green, 150k mi
484 574 9590

Chevy Beretta 1996 First $1850
94k original owner, runs great 610 203 5061

CHEVY Cavalier Classic 1999 $1450
auto, all pwr, 42K mi, insp 215.620.9383

CHEVY Lumina 1999 $2500
auto extra clean, insp 215-432-4580

Chevy Malibu 2000 $3950
4 door, extremely economical, very dependable, excellent transportation, original miles, quick private sale 215-822 6113

CHEVY Metro 1998 $1450
40 MPG, 5 spd, 64K, insp 215-620-9383

CHRYSLER T&C MINIVAN 1998 $2150
auto, all pwr, mint cd/cal, 114k, insp, runs new needs nothing 215 620-9383

Dodge Intrepid 1995 $1,200
White, 162,000 mi 856 981-8650

DODGE Ram Cargo Van 1995 $3850
only 20K miles, auto, v/a, hurt, 6 cylinder new, inspected, runs exc 215-620-9383

Ford Ranger 1994 $2,800 b/o
White, 155K mi, great cond 609 346-9624

GMC Jimmy 4x4 1995 $1950
auto, all pwr, insp, runs new 215.620.9383

Honda Accord LX 1998 $3550
sunroof, runs great, insp 215-432-4580

HONDA CIVIC LX 1998 $4650
67k miles, 1 owner, exc cond, keyless entry, moonroof, A/C & more (610)279-8110

Honda CRV EX 2001 $4495
190k, auto, AWD, gorgeous 610 524 8835

Honda Odyssey LX 2000 $2495
234k Mechanics Special (610)247 1983

Hyundai Elantra GLS 2000 Asking $1500
4 door, auto, loaded, clean 215-518 8808

Nissan Maxima 1999 $3450
exc cond, beige/tan, insp 610.476.3614

NISSAN MAXIMA GLS 1998 $2100
automatic, all power, sunroof, leather, 120k, runs new 215-620-9383

Nissan Pathfinder 1997 $3295
4x4, sunroof, gorgeous 610 524-8835

NISSAN PATHFINDER SE 2001 $4850
185k mi, black, exc cond (215)405-5209

Nissan Quest 1999 $2450
1 owner, V6, loaded, TV VCR 267.592.0448

OLDS Delta 88 1998 $950
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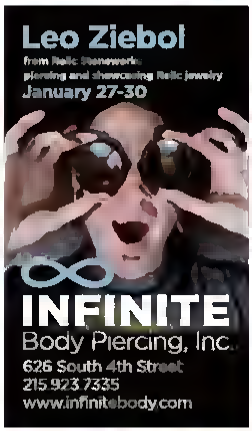
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